

2009 SEASON
WINTER GALA

CARMINA BURANA

Thursday 2 July | 8pm

Saturday 4 July | 8pm

Sydney Opera House Concert Hall

Arvo Volmer conductor

Amelia Farrugia soprano

Paul McMahan tenor

William Dazeley baritone

Sydney Philharmonia Choirs

Brett Weymark chorusmaster

Sydney Children's Choir

Lyn Williams, Dan Walker chorusmasters

DMITRI SHOSTAKOVICH (1906–1975)

Festive Overture, Op.96

OTTORINO RESPIGHI (1879–1936)

Pines of Rome – Symphonic poem

Pines of the Villa Borghese –

Pines near a Catacomb –

Pines of the Janiculum –

Pines of the Appian Way

INTERVAL

CARL ORFF (1895–1982)

Carmina Burana

Fortuna, Imperatrix mundi (Fortune, Empress of the World)

Part I. Primo vere (In Springtime)

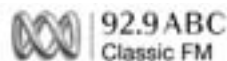
Uf dem anger (On the Lawn)

Part II. In Taberna (In the Tavern)

Part III. Cour d'amours (The Court of Love)

Blanziflor et Helena (Blanziflor and Helena)

Fortuna, Imperatrix mundi



Thursday night's performance
will be broadcast across Australia
on ABC Classic FM 92.9 on
Tuesday 14 July at 8pm.

Pre-concert talk by Kim Waldock
at 7.15pm in the Northern Foyer.
Visit sydneyssymphony.com/talk-bios
for speaker biographies.

There will be one interval of
20 minutes
The concert will conclude at
approximately 10.05pm.

PRESENTING PARTNER



ORGAN SPLENDOUR



TEA & SYMPHONY
 PRESENTED BY KAMBLY
FRI 12 JUN 11AM

JS BACH
 Toccata and Fugue in F,
 BWV 540

JONGEN
 Four Pieces for Organ:
 Cantabile

DUPRE
 Passion Symphony:
 Crucifixion

WIDOR
 Organ Symphony No.6

David Drury organ
 SYDNEY OPERA HOUSE

POWER & PANACHE TCHAIKOVSKY PIANO CONCERTO NO.2



ENERGYAUSTRALIA MASTER SERIES
WED 17 JUN 8PM
FRI 19 JUN 8PM
SAT 20 JUN 8PM

THE VELVE CLUQUOT SERIES
MON 22 JUN 7PM

TCHAIKOVSKY
 Piano Concerto No.2
 (orig. version)

WALTON Symphony No.1
 Hugh Wolff conductor
 Stephen Hough piano

SYDNEY OPERA HOUSE

DISCOVER HANDEL



DISCOVERY PROGRAM
 PRESENTED BY TENIX
TUE 30 JUN 6.30PM

HANDEL
 Arrival of the Queen of Sheba
 Concerto grosso, Op.6 No.3
 Messiah: Sinfonia

Richard Gill conductor
 *Nicholas Carter conductor
 Sydney Sinfonia

CITY RECITAL HALL
ANGEL PLACE

Join us for more Handel in:
 Meet the Concerto (Sept)

CARMINA BURANA



THU 2 JUL 8PM
SAT 4 JUL 8PM

SHOSTAKOVICH
 Festive Overture
RESPIGHI Pines of Rome
ORFF Carmina Burana

Arvo Volmer conductor
 Amelia Farrugia soprano
 Paul McMahon tenor
 William Dazeley baritone

Sydney Philharmonia Choirs
 Sydney Children's Choir

SYDNEY OPERA HOUSE

DOMESTIC HARMONY? BRAHMS' VIOLIN CONCERTO



ENERGYAUSTRALIA MASTER SERIES
WED 8 JUL 8PM
FRI 10 JUL 8PM
SAT 11 JUL 8PM

THURSDAY AFTERNOON SYMPHONY
 PRESENTED BY TRUST

THU 9 JUL 1.30PM

BRAHMS Violin Concerto
R STRAUSS
 Symphonia domestica

Donald Runnicles conductor
 Viktoria Mullova violin
 SYDNEY OPERA HOUSE

TWO SYMPHONIES & A FUNERAL



MOZART IN THE CITY:
 YOUR PERFECT MID-WEEK ESCAPE.
THU 16 JUL 7PM

TEA & SYMPHONY
 PRESENTED BY KAMBLY
FRI 24 JUL 11AM

JC BACH Symphony in
 G minor, Op.6 No.6
MOZART Piano Concerto
 No.11 in F, K413
HAYDN Symphony No.44
 (Mourning)

Michael Dauth violin-director
 Clemens Leske piano

CITY RECITAL HALL
ANGEL PLACE

LESLIE HOWARD IN RECITAL



INTERNATIONAL PIANISTS IN RECITAL
 PRESENTED BY THEME & VARIATIONS
MON 20 JUL 8PM

BEETHOVEN
 Six Variations, Op.34
LISZT Years of Pilgrimage -
 Book III
BORODIN Petite Suite
GLAZUNOV Sonata No.1
 in B flat minor

Leslie Howard piano
CITY RECITAL HALL
ANGEL PLACE

CLASSICAL MYSTERY TOUR



THU 23 JULY 8PM
FRI 24 JULY 8PM
SAT 25 JULY 8PM

Your favourite Beatles hits
 including: Yesterday,
 All You Need is Love and
 Eleanor Rigby

Tony Kishman, Tom Teeley,
 Jim Owen & Chris Camilleri

Martin Herman conductor
 SYDNEY OPERA HOUSE

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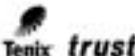
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INTRODUCTION

Carmina Burana

While preparing for this 'Winter' Gala concert we noticed a strange coincidence: each of the works on the program was most recently performed in our popular 'Summer Concerts' of seasons past. Seasonal differences aside, this is a high-spirited program in which every piece is a winner. Tonight's music can be uplifting, richly coloured, vigorous... And, to quote our conductor Arvo Volmer in a joking moment, 'It's loud!'

This last observation is hardly surprising, a larger orchestra than usual sits on the stage: three of each kind in the woodwinds, and a full brass section, augmented still further for Respighi's *Pines of Rome*. You'll see pianos, celesta and the organ in action, and many percussionists at the back with their huge array of instruments, including even a 'nightingale'. In other words, this is the kind of orchestral music that makes a bold and vivid impression and which evokes an almost physical response.

But the highlight – the reason we're all here – is Carl Orff's *Carmina Burana*, for which we'll be joined by the vocal forces of the Sydney Philharmonia Choirs, the Sydney Children's Choir and three soloists, including the intrepid tenor who gets to sing the 'roasting swan' at the very top of his range. You'll hear the famous moment, 'O! Fortuna', and then the music embarks on a rousing and colourful journey through the mediæval poems that were unearthed in a Bavarian abbey just over a century ago. And do read the words – these monks appear to have been more worldly than you'd expect.

ABOUT THE MUSIC

Dmitri Shostakovich (1906–1975)

Festive Overture, Op.96

Arguably the 20th century's greatest composer of symphonies, Dmitri Shostakovich lived through the dramatic social and political upheavals surrounding the creation of the Soviet Union and the rise and decline of the Stalinist state. The young Shostakovich was one of the leaders of the Russian avant-garde, but after official denunciation, began to write in a seemingly more populist, approachable manner, which we have recently begun to suspect disguises a more caustic, critical agenda.

That, however, doesn't explain the lighter tone of this festive overture. Stalin had died in 1953, and Shostakovich had recently scored a success with his Tenth Symphony when he received a last-minute commission in 1954 to compose this work, intended by the Bolshoi Theatre to celebrate the 37th anniversary of the October Revolution. Rehearsals were due to commence in two days' time when, according to Lev Lebedinsky, interviewed in Elizabeth Wilson's *Shostakovich: A Life Remembered*, the Bolshoi's conductor, Vasili Nebolsin came to visit Shostakovich at this flat:

'You see, Dmitri Dmitriyevich, we are in a tight spot. We've got nothing to open the concert with.'

'All right,' said Shostakovich.

Nebolsin left, saying he would send couriers around to collect the music when it was done. Lebedinsky goes on:

Then [Shostakovich] started composing, The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart...About an hour or so later Nebolsin started telephoning:

'Have you got anything ready for the copyist? Should we send a courier?'

A short pause and then Dmitri Dmitriyevich answered, 'Send him.'

What happened next was like the scene with the hundred thousand couriers out of Gogol's *Government Inspector*. Dmitri Dmitriyevich sat there scribbling



away and the couriers came in turn to take away the pages while the ink was still wet – first one, then a second, a third, and so on...

Two days later the dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work...

The music begins with a fanfare that owes its brilliance to the trumpets and its stateliness to the horns. Building to a full orchestral flourish, it heralds the overture proper – a racing *Presto* with two main themes. Two clarinets spin out a beckoning melody. The mood broadens when cellos and a solo horn present a new expressive and song-like tune, but the strings will not concede the tempo, keeping frantic pace with off-beat plucked notes.

**...this brilliant
effervescent work...**

The strings do succumb to the nobility of the new theme, but only briefly; more agitated plucking of strings, accompanied by the militaristic snare drum, signals the return of the clarinets with their breathlessly spinning tune. The two themes are then set against each other – heroic pairs of trumpets and trombones striving with galloping strings and winds – until the return of the fanfare temporarily restores the grandeur of the opening. But the festive mood wins out: we are hurtled to the end in the company of the noble theme, double time!

SYMPHONY AUSTRALIA ©2000

The Festive Overture calls for two flutes, piccolo, three oboes, three clarinets, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and percussion; and strings.

The Sydney Symphony gave the first Australian performance of the overture in 1959 with conductor Bernard Heinze, and its most recent performance was in a Summer Concert in 2000, conducted by Edo de Waart.

Ottorino Respighi (1879–1936)

Pines of Rome – Symphonic poem

Pines of the Villa Borghese –

Pines near a Catacomb –

Pines of the Janiculum –

Pines of the Appian Way

The four movements are played without pause.

Although he was born in Bologna, Ottorino Respighi adored Rome and spent much of his later life there teaching at the Accademia di Santa Cecilia. His fascination with the various landscapes and lifestyles associated with the city ultimately resulted in three of his best-known pieces: *Fountains of Rome* (1916), *Pines of Rome* (1924) and *Roman Festivals* (1928). Despite their obviously Italian topics, all of these symphonic poems bear the direct influence of Nikolai Rimsky-Korsakov, with whom Respighi studied in Russia. From Rimsky-Korsakov, Respighi developed a thorough knowledge of orchestration techniques which was coupled with his own innate ability to present strikingly visual imagery through musical forms.

Respighi was not an ‘intellectual’ composer, preferring instead to rely on his brilliant orchestration to convey his musical meaning. When he indulged in deeper emotions, these tended to be an almost childlike quality to them. This quality may have been a reflection of the composer’s personality: although able to hold his own in cultural circles, Respighi (so his wife once remarked!) was a man who basically remained a child at heart.

Despite the occasional criticisms which have been directed at Respighi’s music, his symphonic work *Pini di Roma* (*Pines of Rome*) remains a perennial favourite on the concert platform. The work begins at the gate to the **Villa Borghese**, which was located just 500 yards from the composer’s residence. The gate is thrown open to reveal a playground full of children scurrying about. They are depicted (at first in the woodwinds) by a traditional Italian nursery rhyme, similar to ‘Ring Around a Rosy’. Towards the end of this first movement, raucous blasts on trumpets and a military theme portray the young children mimicking soldiers.

Pines near a Catacomb, the second movement, is based on an Advent plainchant – *Veni, veni, Emmanuel* – which depicts the solemn atmosphere inside the Catacombs.



The hymn builds slowly, starting with fragments of the melody played by the horns, winds and strings. It is not until the arrival of the trumpets, however, that the hymn is fully realised, allowing the melody to swell to a climax before the 'dead-stillness' of the Catacombs is restored. Respighi was to become fascinated with using sacred music as the basis for his own compositions, as demonstrated in the use of Gregorian chant in several of his later pieces, including *Church Windows* and the *Concerto Gregoriano*.

The third movement, **Pines of the Janiculum** (whose piano introduction is not unlike music used for dream or flashback sequences on television), also deals with the subject of darkness, but in a context quite different from that of the previous movement. Gone is the sombre, almost mystical atmosphere, replaced by a nocturnal scene. Respighi evokes the image of the moonlight outlining the pine trees, and does so with a pensive clarinet melody that dominates the first half of the movement. The nocturne concludes with the awakening of a nightingale. To achieve this, Respighi requested that the sound of a real nightingale should be used from a gramophone recording.

The fourth and final movement, **Pines of the Appian Way**, begins with the distant rumble of soldiers marching in step, signalling their triumphant return from battle. The movement is a sustained crescendo, culminating in resplendent writing for brass, at which point Respighi introduces six extra brass parts (often played by pairs of soprano, tenor and bass flugelhorn, or, as in this concert, by trumpets, bass trumpets and trombones). He calls these *buccine* in reference to the martial brass instruments of ancient Rome.

BURHAN GÜNER ©1998

Pines of Rome calls for an orchestra of three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets and four trombones; six *buccine*; timpani and a large percussion section that includes a recording of a nightingale; harp, celesta, piano and organ; and strings.

The Sydney Symphony first performed the *Pines of Rome* in 1946 with Eugene Goossens, and most recently in a 1999 Summer Concert conducted by Yaron Traub.

Respighi evokes the image of the moonlight outlining the pine trees...

Carl Orff (1895–1982)

Carmina Burana

Fortuna, Imperatrix mundi (Fortune, Empress of the World)

Part I. *Primo vere (In Springtime)*

Uf dem anger (On the Lawn)

Part II. *In Taberna (In the Tavern)*

Part III. *Cour d'amours (The Court of Love)*

Blanziflor et Helena (Blanziflor and Helena)

Fortuna, Imperatrix mundi

Amelia Farrugia soprano

Paul McMahon tenor

William Dazeley baritone

Sydney Philharmonia Choirs

Sydney Children's Choir

In 1803 a large collection of mediæval poetry was discovered in the abbey of Benediktbeuern in Bavaria. Its 320 poems, written on parchment and illustrated with illuminated capital letters, represent an anthology of styles and languages including mediæval Latin, Old French and Middle High German. It seems that the collection was compiled for the Bishop of Seckau in 13th-century Austria. The Bishop must have been quite worldly as the collection includes songs of springtime and love as well as drinking songs. In the mid-1930s the collection came to the attention of Carl Orff who later remarked:

Fortune smiled on me when she put into my hands a Würzburg secondhand books catalogue, in which I found a title that exercised on me an attraction of magical force:

Carmina Burana: Latin and German songs and poems of a 13th-century manuscript from Benediktbeuern, edited by J.A. Schmeller.

Orff spoke more truly than he knew: certainly *Carmina Burana* ('Songs of Beuern') would make his fortune, at least artistically. But its success put much of his subsequent achievement in the shade.

Orff was born in 1895 into a military family with intellectual and artistic interests and studied music from an early age including, significantly, research into non-European music. His early opera *Gisei* for instance is based on Japanese *Nōh* drama. In 1917 he enlisted in the German army, but was wounded and invalided out. The 1920s saw the gradual development of the music education theories for which, apart from *Carmina Burana*, he is best remembered today.

Keynotes

ORFF

Born Munich, 1895

Died Munich, 1982

Carl Orff is famous today for two reasons: *Carmina Burana* and his work as a music educator, which lives on in the performance-oriented Orff-Schulwerk method, taught all over the world. Although unsympathetic to the Nazis, he has been maligned for promoting his works too assiduously under the regime, a fact compounded by the way his radiant and vigorous music represents many of the musical features most praised by Hitler. Orff's influences included folk music as well as ancient Greek tragedy, and his themes encompassed Bavarian peasant life and Christian mystery.

CARMINA BURANA

As with Beethoven's Fifth Symphony, *Carmina Burana*'s popular recognition is dependent on exactly four notes: 'O Fortuna!' There is so much more to be heard in a performance of the complete work. But even tonight we don't get the full picture. Orff conceived it as a 'scenic cantata' and gave it a subtitle: 'Profane poems to be sung with singers and dancers'. This is a stage work and it's sometimes performed that way (most recently in Sydney by the Australian Ballet). Its appeal lies partly in the visceral rhythms and simple melodies, but also in the 'freshness and bite' and lyrical beauty of the mediæval texts that give it meaning.

Orff's own compositions during the 1920s show an increasing interest in the use of percussion often with piano (influenced partly by Stravinsky's *Les Noces*), harmony which is essentially diatonic but avoids the goal-directed feel of traditional tonal music, and rhythm characterised by the 'Stravinsky-like' use of repeated figurations. These musical techniques reached their first realisation in 1931's *Catulli Carmina*, settings of one of the great Roman poets. *Carmina Burana* followed a few years later, and was first performed in Frankfurt in 1937.

1937 was, of course, a time when Hitler and the Nazis were doing their utmost to win the hearts and minds of Germany. *Carmina Burana* comes perilously close to the kind of music favoured by the regime; the cheerfully hedonistic poetry ('I am the Abbot of Cockaigne') similarly reflects the growing anti-clericalism in 1930s Germany.

For this reason we need to take with a grain of salt Orff's assertion that the work never got a good review in Nazi Germany. Generally critics praised the work in language redolent of much Nazi propaganda, noting its 'radiant strength-filled life-joy'.

...cheerfully hedonistic poetry...



Fortune's Wheel

Music for Everyone

In the early 20th century many musicians felt that European music had become overlaid with concert hall and drawing room formality, over-refined, or commercialised. It had evolved too far from the roots of music in rhythm, gesture, singing and dancing. One attempt to take music back to fresh springs was the revival of authentic folk singing and dancing, promoted in England by Cecil Sharp, Vaughan Williams, and Holst, among others; in Hungary by Bartók and Kodály, in Moravia by Janáček, and, in a particularly original way, by the Australian eccentric of genius Percy Grainger. A related movement was mass choral singing, especially in Eastern Europe, where it was associated with gymnastics. Many of the composers involved in these movements aimed at popular education, with a 'democratic' purpose.

An especially interesting manifestation of this tendency was Eurhythmics, the creation of the Swiss educator Emile Jacques-Dalcroze, who made his pupils 'feel' music through movement in time. This is where Carl Orff comes in. He began his professional career as a conductor and choral trainer, and, influenced by Dalcroze, he evolved a method of music education which brought together performance through instruments and voice, ear training, movement and improvisation.

In 1924 Orff founded, with Dorothea Guenther, a school for gymnastics, dance and music, and began to develop a range of musical materials and percussion instruments. His aim was music for everyone, and the inspiration of his composition 'to revive the natural unity of music and movement...which arises from a single source'. This background is essential for understanding Orff's *Carmina Burana*, the first work in which he felt he had found his true voice as a composer.

DAVID GARRETT



Wherever it has been performed, *Carmina Burana* retains its ability to evoke what Alex Ross calls 'primitive, unreflective enthusiasm'. And that's partly because of the texts. Orff described the reading of the collection:

On opening it I immediately found, on the front page, the long-famous picture of 'Fortune and her wheel' and under it the lines O fortuna/velut luna/statu variabilis... Picture and words seized hold of me...a new work, a stage work with singing and dancing choruses, simply following the illustrations and texts, at once came into my mind.

The 'O Fortuna' chorus bookends the whole work with its mighty choral and orchestral forces and implacable rhythms. The body of the work, which uses 23 of the published poems, is divided into three main sections. The first, 'Springtime' and 'On the Meadow' uses the conventional genres of pastoral poetry: spring returns, the sun warms the earth, forests awaken, and a young person's thoughts turn to love. But not before a brief spell 'In the Tavern', a male-dominated environment in which Orff creates a number of memorable characters. None more so, if only musically, than the Roasting Swan, a high tenor whose lament is for the loss of his whiteness as much as for his imminent consumption. Finally 'The Courts of Love' take up the erotic threads of 'Spring' contrasting delicacy and robust humour before the soaring soprano solo of 'Dulcissime' and ecstatic chorus to 'Blanziflor and Helena'. The ecstasy will, of course, be swept away by Fate, so the music returns to 'O Fortuna'. As Michael Steinberg has noted, one wouldn't guess from the music that the last line of the poetry is 'mecum omnes plangite' (come, weep with me).

GORDON KERRY ©2006

In addition to the three soloists, chorus and children's choir, *Carmina Burana* calls for three flutes (two doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet and one doubling E flat clarinet), two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and a large percussion section; celesta and two pianos; and strings.

The Sydney Symphony gave the first Australian performance of *Carmina Burana* in 1956, conducted by Hans Schmidt-Isserstedt with the Hurlstone Choral Society (now Sydney Philharmonia Choirs), the boys of the St Andrew's Cathedral Choir and soloists Stewart Harvey, Betty Prentice, Florence Taylor and Harry Bond. The most recent performance was in a 2001 Summer Concert, conducted by Simon Kenway, with soloists Sara Macliver, Christopher Josey and Michael Lewis.

Fortune Goes to the Movies

The 'O Fortuna' music from *Carmina Burana* has been used in countless advertisements, television shows and feature films. It has also become the subject of a YouTube spoof that turns its Latin text into an illustrated mondegreen, beginning with 'O four tuna' and continuing in the same vein.

To name just a few of the movies in which this rousing and forboding music turns up: *The Omen* (1976), *Excalibur* (1981), *Hunt for Red October* (1990), *The Doors* (1991), *Natural Born Killers* (1994), *The Bachelor* (1999) *Cheaper by the Dozen* (2003), and *Epic Movie* (2007).

CARMINA BURANA

FORTUNA IMPERATRIX MUNDI

1. Chorus

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

FORTUNE, EMPRESS OF THE WORLD

*O Fortune,
changeable
as the moon,
you are always either waxing
or waning.
Detestable life
at one moment thwarts
and at another mockingly
indulges the mind's desire,
melting away both
poverty and power,
like ice.*

*Vain,
monstrous Fate,
you turning wheel,
you can, when you will,
destroy bad circumstances
and delusive success alike.
Veiled
and shadowy,
you attack me too;
now at your whim
I bare my back
under your assault.*

*You, Fate, who dispose health
and strength,
are now against me;
my desires
and my weakness
are in constant slavery.
At this hour
without delay
let all pluck the string;
since Fate
crushes the strong man
everyone weep with me!*

2. Chorus

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur
fronte capillata,
sed plerumque sequitur
Occasio calvata.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
Quicquid enim florui
felix et beatus,
nunc a summo corruui
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

PRIMO VERE

3. Semichorus

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Phebus principatur,
nemorum dulcisono
que cantu celebratur.

*I lament Fortune's blows
with weeping eyes,
for she aggressively extorts
tribute from me;
it is written in truth,
that she has a fine head of hair,
but, when it comes to seizing an opportunity
she is bald.*

*Once I sat high up
on Fortune's throne,
garlanded with all
the blooms of prosperity;
indeed I was in the bloom
of blessed happiness,
but now I have tumbled from my eminence,
robbed of my glory.*

*Fortune's wheel turns:
I am cut down and fall;
another is raised to the heights;
the king sits at the peak,
too much exalted –
let him beware of ruin,
for under the axle we read
the name of Queen Hecuba.*

SPRINGTIME

*The smiling face of spring
is granted to the world,
keen winter is now defeated
and chased away.
Phoebus reigns
in colourful robes,
honoured in the sweet-sounding
song of the woods.*

Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipata flore.
Zephyrus nectareo
spirans in odore;
certatim pro bravo
curramus in amore.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

4. Baritone solo

Omnia sol temperat
purus et subtilis,
nova mundo reserat
facies Aprilis,
ad Amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

Rerum tanta novitas
in solemni vere
et veris auctoritas
iubet nos gaudere,
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

Ama me fideliter!
fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter

*Lying once more in Flora's lap,
Phoebus laughs;
surrounded by
many-coloured flowers
Zephyrus breathes
the fragrance of their nectar;
let us hasten to love
and compete for its price.*

*The sweet nightingale
strikes up her song,
the radiant meadows smile
with many-coloured flowers,
the birds dart about
the pleasant woods,
the chorus of dancing maidens
now brings delights in thousands.*

*The bright, keen sun
tempers everything;
returning April
discloses her face to the world;
men's hearts
hasten to love,
and the boyish god rules
over the amiable.*

*This great renewal
and the power
of festive spring
bid us rejoice;
spring brings back the well-known ways,
and in spring
it is good and loyal
to hold fast to your lover.*

*Love me faithfully,
see the faithfulness
of my whole heart
and my whole mind.
I am with you*

absens in remota,
quisquis amat taliter,
volvitur in rota.

*even when I am far away.
Whoever loves like that
is tortured on the wheel.*

5. Chorus

Ecce gratum
et optatum
Ver reducit gaudia;
purpuratum
floret pratium,
Sol serenat omnia.
Iamiam cedant tristia!
Estas redit,
nunc recedit
Hyemis sevitia.

*Behold, welcome
and longed-for
spring brings delight back,
the meadows glow
with rich flowers,
the sun makes all things bright.
Now sorrow flees!
Summer returns,
and harsh winter
withdraws.*

Iam liquescit
et decrescit
grando nix et cetera;
bruma fugit,
et iam sugit
Ver Estatis ubera;
illi mens est misera
qui nec vivit,
nec lascivit
sub Estatis dextera.

*Now hail, snow,
and the rest
melt away;
winter flees,
and now spring
sucks the breast of summer;
sad is the heart of him
who neither enjoys life
nor frolics
under the hand of summer.*

Gloriantur
et letantur
in melle dulcedinis.
Qui conantur,
ut utantur
premio Cupidinis;
simus iussu Cypridis
gloriantes
et letantes
pares esse Paridis.

*They glory
and rejoice
in sweetest honey,
who seek
to enjoy
Cupid's prize
let us, at the command of Cyprian Venus,
glory
and rejoice
to be the equals of Paris.*



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UF DEM ANGER

ON THE MEADOW

6. Dance (orchestra)

7. Chorus

Floret silva nobilis,
floribus et foliis.
Ubi est antiquus meus amicus?
Hinc equitavit,
eia, quis me amabit?
Floret silva undique,
nah mime gesellen ist mir wê.
Gruonet der walt allenthalben,
wâ ist min geselle also lange?
Der ist geriten hinnen,
o wî, wer sol mich minnen?

*The noble forest blooms
with flowers and leaves.
Where is he who was my lover?
He has ridden away.
Alas, who will love me?
Everywhere the forest blooms,
I am longing for my lover.
The wood is green all over,
where is my lover this long time?
He has ridden away.
Alas, who will love me?*

8. Soprano solo and chorus

Chramer, gip die varwe mir,
die min wengel roete,
da mit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
lat mich iu gevallen.

Minnert, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch genuot
unde lat iuch in hohen eren schouwen.
Seht mich an...

Wol dir, Werlt, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an...

*Hawker, give me the rouge
to make my cheeks red,
so that I can invite the young men
to welcome love.
Look at me,
young men!
Let me please you!*

*Gallant men, love
lovely women!
Love puts you in high spirits
and does you great credit.
Look at me...*

*Hail, world,
so rich in joys!
I will always be subject to you
through love of you.
Look at me...*

9a. Reie [Round Dance] (orchestra)

9b. Chorus

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan!

*Here, all in a circle,
are maidens
who are all after a man
this summer.*

9c. Semichorus

Chume, chum, geselle min,
ih enbite harte din.

*Come, come, my love,
I implore you.*

Suzer rosenvarwer munt,
chum uñ mache mich gesunt.

*Sweet rosy mouth,
come and make me whole.*

Swaz hie gat umbe...

Here, all in a circle...

10. Chorus

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chünegin von Engellant
lege an minen armen. Hei!

*If all the world were mine
from the sea to the Rhine,
I would give it up
to have the Queen of England
lying in my arms. Hey!*

IN TABERNA

11. Baritone solo

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.

IN THE TAVERN

*Boiling inside
with violent rage,
I talk bitterly
to myself;
made of matter,
ash of the elements,
I am like a leaf
that the winds play with.*

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis,
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

Via lata gradior
more iuventutis,
implicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. Tenor solo and male chorus

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.

Miser, miser!
modo niger
et ustus fortiter!

*For, while it is the mark
of the wise man
to build his foundation
on rock,
I, a fool, am like
a gliding river,
which never keeps
to the same course.*

*I am carried along
like a ship without a helmsman,
as a bird is carried aimlessly
through the ways of the air;
No fetters hold me,
no key holds me;
I seek others like myself,
and I join up with the wicked.*

*Heaviness of heart
Seems to me a grievous thing;
merriment is delightful
and sweeter than honeycombs;
whatever Venus commands
is sweet labour,
and never dwells
in spiritless hearts.*

*I travel the broad path
In manner of youth,
I am entangled in vice
And forgetful of virtue.
Greedier for pleasure
Than for welfare,
Dead in soul,
I look after my body.*

*Once I lived in the lakes,
once I was beautiful,
when I was a swan.*

*Woe, woe is me!
Now I am black
and roasted through!*

Girat, regirat garcifer;
me rogas urit fortiter;
propinat me nunc dapifer.

Miser, miser...

Nunc in scutella iaceo
et volitare nequeo,
dentes frendentes video:

Miser, miser...

*The cook turns me about on the spit;
the fire roasts me through;
now the waiter prepares me.*

Woe, woe is me...

*Now I lie on the salver,
and I cannot fly;
I see gnashing teeth.*

Woe, woe is me...

13. Baritone solo and male chorus

Ego sum abbas Cucaniensis,
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est
et qui mane me quesierit in taberna,

post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

*I am the Abbot of Cucany,
and my associates are drinkers,
and my adherence is to the sect of Decius,
and whoever meets me in the tavern over dice
in the morning
will go out naked by the end of the evening,
and stripped of his clothes will cry:*

*Wafna, wafna!
what have you done, evil fate?
You have stolen away
all the joys of my life!*

14. Male chorus

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem
sed pro Baccho mittunt sortem.

*When we are in the tavern
we take no thought for the grave,
but rush to the gaming-tables,
over which we always sweat.
If you want to know
what happens in the tavern,
where it is money that brings the wine,
then listen to what I say.*

*Some gamble, some drink,
some just let themselves go.
Of those who spend their time gambling,
some lose their clothes,
others gain them,
others put on sackcloth.
There no one fears death:
they throw the dice for Bacchus.*

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
Bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit iste, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta,
quamvis bibant mente leta;
sic nos rodunt omnes gentes,
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Io io!

*First they throw for the wine bill,
from which the libertines drink.
Once more they drink to prisoners,
then three times to the living,
four times for all Christians,
five times for the faithful departed,
six times for the boastful sisters,
seven times for forest soldiers.*

*Eight times for sinful brothers,
nine times for scattered monks,
ten times for the seafaring,
eleven times for the quarrelling,
twelve times for the penitent,
thirteen times for travellers.
They all drink without restraint
for the Pope just as for the King.*

*The mistress drinks, the master drinks,
the soldier drinks, the cleric drinks,
this man drinks, that woman drinks,
the servant drinks with the maid,
the active man drinks, the lazy man drinks
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the ignorant man drinks, the scholar drinks.*

*The poor man and the sick man drink,
the unknown man and the exile drink,
the boy drinks, the old man drinks,
the leader and the deacon drink,
the sister drinks, the brother drinks,
the old woman drinks, the mother drinks,
this woman drinks, that man drinks,
hundreds drink, thousands drink.*

*Six hundred coins do not
last long enough, where all
drink without limit of restraint,
though they may drink with happy hearts;
thus everyone disparages us,
and thus we shall be destitute.
Let those who disparage us be confounded,
and their names be not inscribed with those of
the just.*

Io io!



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COUR D'AMOURS

THE COURT OF LOVE

15. Soprano solo and children's chorus

Amor volat undique;
captus est libidine.
Iuvenes, iuencule
coniunguntur merito.

Siqua sine socio,
caret omni gaudio,
tenet noctis infima
sub intimo
cordis in custodia:
fit res amarissima.

*Love flies everywhere,
seized by desire.
Young men and girls
are rightly joined together.*

*A girl without a man
lacks all delight;
deepest night
holds her inmost
heart enchained:
such a thing is indeed bitter.*

16. Baritone solo

Dies, nox et omnia
michi sunt contraria,
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur,
attamen consulite
per voster honur.

Tua pulchra facies
me fay planszer milies,
pectus habet glacies
a remender,
statim vivus fierem
per un baser.

*Day, night, and all things
are against me,
and the sound of girls' voices
makes me weep,
and, alas, makes me often sigh,
and even makes me fear.*

*O friends, amuse yourselves;
you who know, speak on.
spare me in my grief;
great is my sorrow.
But yet reflect,
by your honour.*

*Your lovely face
and my heart
make me weep a thousand tears;
I should be cured
and brought to life again
by one kiss.*

17. Soprano solo

Stetit puella
rufa tunica:
si quis eam tetigit,
tunica crepuit. Eia.

*There stood a girl
in a red tunic;
if anyone touched the tunic
it rustled. Eia.*

Stetit puella
tamquam rosula;
facie splenduit,
os eius floruit. Eia.

*There stood a girl
like a little rose;
her face was radiant,
and her mouth bloomed. Eia.*

18. Baritone solo and chorus

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.
Manda liet, manda liet,
min geselle chumet niet!

*My heart is filled
with many sighs
which give me grievous pain
because of your beauty.
Manda liet, manda liet,
my love does not come.*

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Manda liet...

*Your eyes shine
like rays of the sun,
as the brilliance of lightning
gives light to the dark night.
Manda liet...*

Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reserassem vincula.
Manda liet...

*May the gods
approve my resolve
to undo the bonds
of her virginity.
Manda liet...*

19. Male semichorus

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscrescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labilis.

*If a boy is with a young girl
in a little room,
that is a happy union.
Love wells up
as restraint is banished
far from them,
and inexpressible pleasure comes over
their limbs, their arms, their lips.*

20. Double chorus

Veni, veni, veni venias,
ne me mori facias,
hyrca, hyrce,
nazaza, trillirivos...

Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!

*Come, come, come,
do not make me die,
hyrca, hyrce,
nazaza, trillirivos...*

*Your beautiful face,
the look of your eyes,
the braids of your hair,
O how glorious you look!*

*Redder than the rose,
whiter than the lily,
more beautiful than all the rest,
I glory in you unceasingly!*

21. Soprano solo

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugum prebeo;
ad iugum tamen suave transeo.

*Opposite courses hang in the balance
of my wavering mind;
wanton love and chastity.
But I choose what I see
and bend my neck to the yoke –
to the sweet yoke I submit.*

22. Soprano and Baritone solos Chorus and children's chorus

Tempus est iocundum
o virgines,
modo congaudete
vos iuvenes.
Oh, oh, oh,
totus floreo!
Iam amore virginali
totus ardeo,
novus amor est
quo pereo!

*The season is pleasant,
O maidens;
rejoice together,
you young men.
O, o, o,
I bloom all over
with love for a maiden;
it is a new,
new love
that I die of.*

Mea me confortat
promissio,
mea me deportat
negatio.
Oh, oh, oh...

Tempore brumali
vir patiens,
animo vernali
lasciviens.
Oh, oh, oh...

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
Oh, oh, oh...

Veni, domicella,
cum gaudio,
veni, veni, pulchra
iam pereo.
Oh, oh, oh...

23. Soprano solo

Dulcissime, ah,
totam tibi subdo me!

*Complying
soothes me,
refusing
casts me down.
O, o, o, I bloom all over...*

*In winter time
a man is passive,
the breath of spring
arouses his desires.
O, o, o, I bloom all over...*

*My virginity
teases me,
my innocence
defeats me.
O, o, o, I bloom all over, etc.*

*Come with joy,
my mistress,
come, come, my beautiful one,
for I am dying.
O, o, o, I bloom all over...*

*Sweetest one,
I give myself to you utterly.*

BLANZIFLOR ET HELENA

24. Chorus

Ave formosissima
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!

BLANZIFLOR AND HELENA

*Hail, most beautiful one,
precious jewel;
hail, pride of maidens,
glorious maiden;
hail, light of the world;
hail, rose of the world,
Blanziflor and Helena,
noble Venus.*

FORTUNA, IMPERATRIX MUNDI

25. Chorus

O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

FORTUNE, EMPRESS OF THE WORLD

25. Chorus

*O Fortune,
changeable
as the moon,
you are always either improving
or deteriorating.
Detestable life
at one moment thwarts
and at another mockingly
indulges the mind's desire,
melting away both
poverty and power,
like ice.*

*Vain,
monstrous Fate,
you turning wheel,
you can, when you will,
destroy bad circumstances
and delusive success alike.
Veiled
and shadowy,
you attack me too;
now at your whim
I bare my back
under your assault.*

*You, Fate, who dispose health
and strength,
are now against me;
my desires
and my weakness
are in constant slavery.
At this hour
without delay
let all pluck the string;
let all lament with me
how the brave man
is crushed by Fate.*

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GLOSSARY

CRESCENDO – gradually becoming louder. (The English idiom ‘rising to a crescendo’ is a tautology.)

MONDEGREEN – a misheard or misinterpreted phrase, especially in a song or poem, usually the result of a phonetic similarity. The term was coined in the 1950s by Sylvia Wright, who had misheard a Scottish ballad as a child:

*Ye Highlands and ye Lowlands,
Oh, where hae ye been?
They hae slain the Earl O’Murray,
And Lady Mondegreen.*

The real fourth line is: ‘And laid him on the green.’

[Similarly, the editor spent her childhood thinking the Australian national anthem began, ‘Australian sons and ostriches...’]

ORCHESTRATION – the way in which an orchestral work employs the different instruments and sections of the ensemble; to orchestrate a work is to take the draft (often written out in an abbreviated form) and assign the musical ideas to individual orchestral instruments. The orchestration, or reworking, of music originally written for piano or some smaller ensemble of instruments is a special art in itself. Some of the greatest orchestrators in this vein have included Rimsky-Korsakov and Ravel.

ORFF-SCHULWERK – to find out more about the Orff-Schulwerk method of music education, visit the Australian National Council of Orff Schulwerk website: www.ancos.org.au

PLAINCHANT – a style of Western ecclesiastical chanting, and still used in services of the Roman Catholic Church as well as some Anglican traditions. Also known as Gregorian chant through its association with Pope Gregory (the Great).

SYMPHONIC POEM – (also ‘tone poem’) a genre of orchestral music that is like a symphony in scope but adopts a freer structure in service of an extra-musical ‘program’ that provides the narrative or scene. Liszt was the first to use the term.

In much of the classical repertoire, movement titles are taken from the Italian words that indicate the tempo and mood. A selection of common terms is included here.

Adagio – slow

Allegro – fast

Andante – at a walking pace

Moderato – moderately

Presto – as fast as possible

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.

MORE MUSIC

Selected Discography

FESTIVE OVERTURE

Vladimir Ashkenazy conducts the Royal Philharmonic Orchestra in an all-Shostakovich disc that includes the bubbly *Festive Overture* alongside the Second Symphony (*To October*), the Opus 131 tone poem, *October*, and *Song of the Forests* for tenor, bass, chorus and orchestra.

DECCA 436762

DECCA 475 8748 (The Complete Symphonies, 12 CDs)

PINES OF ROME

Respighi's *Pines of Rome* forms part of what is informally known as the 'Roman trilogy', joined by *Fountains of Rome* and *Feste romane* (Roman Festivals). You can hear all three works in a recording by Antonio Pappano and the orchestra of the Santa Cecilia Accademia di Roma. *Il tramonto* with soprano Christine Rice is included as an interlude between the *Pines* and the equally explosive *Festivals*.

EMI CLASSICS 94429

CARMINA BURANA

Eugen Jochum's recording of *Carmina Burana* for Deutsche Grammophon was made in 1967 under the supervision of the composer and is generally considered definitive. Jochum is joined by soloists Gundula Janowitz, Gerhard Stolze, Dietrich Fischer-Dieskau, and the Schöneberg Boys' Choir and Berlin German Opera Orchestra and Chorus.

DG THE ORIGINALS 447437

Berlin Classics' budget line, Basics, reissues some fine German performances and its *Carmina Burana* is given a precise and rhythmically springy interpretation by Herbert Kegel with the Leipzig Radio and Children's Radio Choirs, Leipzig Radio Symphony Orchestra, and soloists Jutta Vulpius, Hans-Joachim Rotzsch, Kurt Rehm and Kurt Hübenthal, in a recording from 1960.

BERLIN CLASSICS 0185572BC

ARVO VOLMER IN AUSTRALIA

Arvo Volmer is Chief Conductor of the Adelaide Symphony Orchestra and in 2007, following a triumphant Sibelius Festival, they made an acclaimed recording of Sibelius' Second and Seventh symphonies and *Finlandia*.

ABC CLASSICS 476 6167

His 2006 recording of Peter Sculthorpe's Requiem with the ASO and didgeridoo player William Barton was nominated as a *Gramophone* magazine Editor's Choice.

ABC CLASSICS 476 5692

And Arvo Volmer conducts the Melbourne Symphony Orchestra in the recording of Ross Edwards' Oboe Concerto and other pieces by Sydney Symphony oboist Diana Doherty.

ABC CLASSICS 476 7173

Broadcast Diary



JULY

11 July, 12.05pm

ANGELS & BROKEN HEARTS

Michael Dauth violin-director

Sara Macliver soprano

Handel, Mozart

11 July, 8pm

DOMESTIC HARMONY?

Donald Runnicles conductor

Viktoria Mullova violin

Brahms, Richard Strauss

14 July, 8pm

CARMINA BURANA

See this program book for details.

20 July, 8pm

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SYDNEY SYMPHONY 2009

14 July, 6pm

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sydneyssymphony.com/yoursay

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ABOUT THE ARTISTS

Arno Volmer conductor

Arvo Volmer began his professional conducting career with the Estonian National Opera in 1985, while still a student at the Estonian Music Academy. He made his debut with the Estonian National Symphony Orchestra in 1987, became their Associate Conductor in 1989 and was their Music Director between 1993 and 2001. He was Music Director of the Oulu Symphony Orchestra from 1994 to 2005, and is currently Artistic Director of the Estonian National Opera.

Arvo Volmer has conducted nearly all the symphony orchestras in Scandinavia, including the Finnish Radio Symphony Orchestra, Copenhagen and Helsinki Philharmonic Orchestras and Stockholm's Royal Philharmonic Orchestra. He has conducted orchestras in Britain, France, Germany, Russia, Switzerland, Holland, Portugal, the Czech Republic, Poland, Latvia, Lithuania, Israel and Iceland.

Recent highlights have included concerts with the Orchestre National de France, Berlin Radio Symphony Orchestra, Berliner Symphoniker, Russian Philharmonic Orchestra of Moscow and the St Petersburg Orchestra. And in January he made his Los Angeles debut at Royce Hall with the Adelaide Symphony Orchestra as part of Australia Week.

Arvo Volmer also conducts opera, working frequently with the Bolshoi Theatre in Moscow, Finnish National Opera, Norwegian Opera and Oulu Opera. He has recorded extensively, including the complete symphonies of Eduard Tubin and the complete orchestral works of Leevi Madetoja, as well as discs of Swedish and Estonian contemporary music.

He made his Australian debut in 2001 and has conducted the Adelaide, Tasmanian, West Australian and Melbourne symphony orchestras, Sydney Philharmonia Choirs and The Queensland Orchestra. He was appointed Chief Conductor and Music Director of the Adelaide Symphony Orchestra in 2004 and recently extended the partnership until 2011. His recordings with the ASO of the Sculthorpe Requiem and Sibelius symphonies have received international acclaim, and a full Sibelius symphony cycle will be released later this year.

His most recent appearance with the Sydney Symphony was in 2006.



PHOTO COURTESY OF THE ASO

Amelia Farrugia soprano

A graduate of the Sydney Conservatorium, Amelia Farrugia works extensively in opera, appearing with conductors such as Richard Bonyngé, Richard Hickox, Carlo Felice Cillario, Markus Stenz, Simone Young, Emmanuel Plasson, Paul Dyer, Andrea Licata, Brad Cohen, Robin Ticciati and Giovanni Reggioli, and composers Richard Mills and Gian Carlo Menotti.

Earlier this year, she made her role debut as Nedda in *Pagliacci* (Opera Australia) and sang in Richard Mills' *St Mark's Passion* for The Queensland Orchestra. She also received a Green Room Award for her performance as Oscar in *A Masked Ball* (Opera Australia).

Her concert appearances have included the Hong Kong Philharmonic Orchestra (Edo de Waart), the Australian symphony orchestras and the Australian Brandenburg Orchestra, and she has appeared extensively as a recitalist. Her debut solo recording, *Joie de vivre!*, with the BBC Symphony Orchestra and Alexander Briger, was nominated for a Classical Aria Award. Amelia Farrugia's most recent appearance with the Sydney Symphony was in the 2006 Classical Spectacular.



Paul McMahon tenor

A graduate of the University of Southern Queensland, Queensland Conservatorium and Sydney Conservatorium of Music, Paul McMahon began his career with the Lyric Opera of Queensland. He is highly regarded for his interpretation of baroque music, particularly the Evangelist in the Passions of J.S. Bach, and gives many performances from the operatic and concert repertoire of the 17th and 18th century.

He has sung with all the Australian symphony orchestras, the Australian Brandenburg Orchestra, Sydney Philharmonia Choirs, Royal Melbourne Philharmonia Choir and Pinchgut Opera, as well as orchestras and choirs in New Zealand. Recent highlights have included Bach's Magnificat and the Mass in B minor, *La Pythonisse* in the Pinchgut production of *David et Jonathas*, *Messiah* and *Carmina Burana*. He appears on numerous recordings of opera and concert music, including a solo album of lute songs, *A Painted Tale*.

This year his performances also include the Australia Ensemble, Festival Baroque Perth and the Sydney Chamber Choir.



William Dazeley baritone

William Dazeley is a graduate of Jesus College, Cambridge, and the Guildhall School of Music and Drama. While in his 20s, he won the 1989 Decca–Kathleen Ferrier Prize, the 1990 Royal Overseas League Singing Competition, the 1991 Richard Tauber Prize and the 1991 Walther Gruner International Lieder Competition.

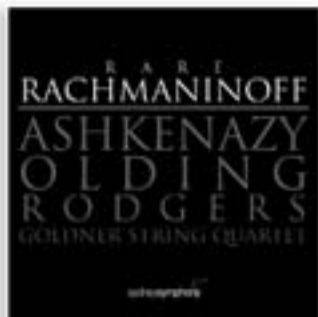
He is now established as one of the leading baritones of his generation, appearing with many of the world's major opera houses, including the Royal Opera House Covent Garden, where his roles include the Guglielmo (*Così fan tutte*), Anthony (*Sweeney Todd*), Mercutio (*Roméo et Juliette*), Figaro (*The Barber of Seville*), Marcello (*La bohème*) and Yeletsky (*Pique Dame*). As a concert artist he has appeared with the leading orchestras of Britain and Europe, and the San Francisco Symphony, and his recital partners include Graham Johnson and Iain Burnside. He premiered the role of Jesus in Birtwistle's *The Last Supper*, conducted by Daniel Barenboim in Berlin, and Hosokawa's *Hanjo* in Aix en Provence and Brussels. Forthcoming highlights include *Eugene Onegin* with New Zealand Opera and performances with Opera North.



RARE RACHMANINOFF

The Sydney Symphony is proud to release a disc of rare Rachmaninoff chamber works, featuring performances by Vladimir Ashkenazy on piano, our concertmaster Dene Olding and English soprano Joan Rodgers, as well as the Goldner String Quartet.

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- Two Sacred Songs (Prayer and All nature sings)
- Hopak from Mussorgsky's Sorochintsky Fair (arr. for violin and piano)

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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 80-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 chorusmaster

Elizabeth Scott music director Vox

Sarah Penicka-Smith assistant chorusmaster

Josephine Allan rehearsal pianist

Laurence Langou marketing and development manager

Mariese Shallard operations manager

Rhylla Mitchell choir manager

SOPRANOS

Jocelyn Aldis
Shelley Andrews
Sarah Ashton
Jacqui Binetsky
Georgina Bitcon
Anne Blake
Jodie Boehme
Rebecca Brown
Femmie Bujs
Victoria Campbell
Anne Cooke
Shona Corbin
Pam Cunningham
Rouna Daley
Catherine De Luca
Shamistha De Soysa*
Vanessa Ede
Charmaine Eid
Danielle Elasi
Karina Falland
Natalie Fisher
Linda Gerrys
Judith Gorry
Belinda Griffiths
Caroline Gude
Meredith Harrison
Brown
Gillian Haslehust-Smith
Maria Hemphill
Claire Jordan
Sue Justice
Clare Kenny
Alexandra Little
Carolyn Lowry
Gillian Markham
Clare Mills
Monica Moawad
Marisa Panzarin
Athina Piperides

Vicky Pirolo
Laura Platts
Annabelle Prunster
Jacqueline Rowlands
Amy Smith
Simone Toldi
Narelle Vance
Sharla Vijayaratnam
Adria Watkin
Kate Watts
Julia Wee
Lia Weitzel
Jacqui Wilkins
Caroline Woolias

ALTOS

Jan Borrie
Gae Bristow*
Megan Brock
Ruth Edenborough
Michelle Fang
Jessica Farrell
Phoebe Ferguson
Penny Gay
Jennifer Gillman
Edith Gray
Rebecca Hagerty
Kathryn Harwood
Natalia Henderson-
Faranda
Karen Henwood
Mary Julian
Aimee Kaye
Lauren Mackertich
Maggie McKelvey
Becky Moody
Sarah Myerson
Gabrielle Nemeth-
Taylor
Susie North

Anne O'Connor
Alicia Ooi
Felicity Paulsen
Christine Polec
Fiona Schubert
Megan Solomon
Vanessa South*
Nicole Stransky
Melvin Tan
Sheli Wallach
Chela Weitzel
Louise Williams
Brigitte Wirfler
Adriana Zlatinova

TENORS

Andrei Binetsky
Patrick Blake
Peter Boyages
Michael Clark
Malcolm Day
Brendan Docherty
Nathan Gilkes
Denys Gillespie*
Todd Hawken
Miguel Igelius
Greg Lawler
Selwyn Lemos
Vincent Lo*
Frank Maio
Lloyd McDonald
Stephen McDonnell
James Renwick
Richard Sanchez
Lincoln Scott
Robert Thomson
Bruce Turner
Michael Wallach
Alex Walter
Peter Williams

BASSES

Martin Baird*
Bryan Banston
John Bartholomaeus
Daniel Beer
Timothy Bennett
Dominic Blake
Stafford Bosak
Peter Callaghan
Hubert Chan
Daryl Colquhoun
Philip Crenigan
Paul Cunningham
Robert Cunningham
Ian Davies
Nicholas Davison
Douglas Emery
Tristan Entwistle
Alan Garner
Paul Green
Robert Green*
Simon Harris
Robin Hilliard
Martin Kuskis
Sebastien Maury
Mark McGoldrick
Chris Moore
Brendan Oates
Peter Poole
Michael Ryan
Antony Strong
Daniel Tame
Ryan Tan
Robert Williams
Arthur Winckler
Ben Wirfler
David Wood

* = Section Leader

SYDNEY



CHILDREN'S CHOIR

Under the direction of Founder and Artistic Director, Lyn Williams OAM, the Sydney Children's Choir has built a worldwide reputation for choral excellence and innovation. Over the past 20 years the Sydney Children's Choir has commissioned over 50 works from leading Australian composers and inspired audiences across the globe with their distinctive Australian choral sound.

Recent performance highlights include the world premiere of *Ngailu – Boy of the Stars* with children from the Torres Strait Islands, performing at the World Shakuhachi Festival, singing at the Papal Welcome as part of World Youth Day, the premiere of *Resonance: A Heritage in Song*, and the annual Voices of Angels concerts at City Recital Hall Angel Place.

Other past performances include *Snugglepup & Cuddlepie* with Company B as part of the 2007 Sydney Festival, the premiere

of Ross Edwards' *Promised Land* and Berlioz's *Damnation of Faust* with the Sydney Symphony, the *Dawn Ceremony* performance on the sails of the Opera House as part of an international telecast, and the Opening Ceremony of the Sydney Olympic Games in 2000.

The Sydney Children's Choir travels frequently throughout the world, performing its Australian choral repertoire to great acclaim. In 2007 they toured to Finland, Estonia and Denmark to participate in the Sympatti Choral Festival and collaborate with international youth choirs. They have also toured extensively throughout Australia and to Indonesia, Japan, Singapore, France and the United Kingdom.

The Choir has also performed on the soundtracks of the films *Happy Feet*, *Moulin Rouge*, *Australia*, *Hey Hey It's Esther Blueberger* and last year released the CD *Voices of Angels*.

Lyn Williams OAM artistic director and founder

Lyn Williams is one of Australia's leading directors of children's choirs, having founded two internationally renowned choirs: Sydney Children's Choir in 1989 and the national children's choir Gondwana Voices in 1997. Her exceptional skill in working with young people is recognised internationally for its artistic quality and innovation. Lyn Williams has also become one of Australia's foremost Music Directors and Conductors for major events. She was Music Director of the Opening Ceremony of the Melbourne 2006 Commonwealth

Games, and for the Rugby World Cup in 2003, as well as the NSW Centennial Ceremony in 2001.

In 2004 she was awarded a Medal of the Order of Australia in recognition of her services to the Arts as Founder and Director of the Sydney Children's Choir and Gondwana Voices. She also received the NSW State Award at the 2006 Classical Music Awards for her long-term contribution to the advancement of Australian music. Lyn Williams is a Churchill Fellow and also a composer.

Sydney Children's Choir

Lyn Williams OAM artistic director and founder

Alexandra Cameron general manager

Dan Walker assistant conductor

Sally Whitwell pianist

John Nolan artistic administrator

Michael Stapleton sydney children's choir manager

CHORISTERS

Chelsea Aitken	Owen MacNamara
Niamh Armstrong	Lachlan Massey
Madeleine Benson	Eve McEwen
Isobel Blomfield	Ailsa Mitchell
Hannah Bruce	Anita Moser
Anita Burkart	Olivia Nemes-Nemeth
Courtney Chong	Rebecca O'Hanlon
Stephanie Clark	Alexandra Oomens
Timothy Collier	Annabelle Oomens
Isabel Colman	Madeleine Picard
Matilda Elliott	Indiana Pooley
Ishbel Faber	Lara Rogerson-Wood
Jonathon Fawzi	Benjamin Saffir
Emma Hancock	Sophie Schlosser
Rebecca Hart	Amelia Smiles
Victoria Hofflin	Imogen Smith
Edwina Howes	Maddie Smith
Kevin Huang	Morgan Smith
Luci Hughes	Charlotte Snedden
Alex Jasprizza	Cardinia Steanes
Rebecca Johnson	Peter Stephens
Vincent Kerin	Christina Syrkiewicz
Harry Kerr	Patrick Thynne
Ava Karuso-Thurn	Zoe Tombs
Adele Kozak	Yulina Walker
Eleanor Kozak	Natasha Walsh
Clare Ledwidge	Jacqueline Wesiak
Marley Liyanagama	Madeleine White
	Madeleine Wright

THE SYDNEY SYMPHONY

PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales



PHOTO: KEITH SAUNDERS

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 iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence. Last year the Sydney Symphony toured Italy, and in October 2009 will tour to Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as Nicolai Malko, Dean Dixon, 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.

The Sydney Symphony's award-winning Education Program is central to the Orchestra's commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program and promotes the work of Australian composers through performances and recordings. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the Orchestra's recording of works by Brett Dean was released last year on the BIS and Sydney Symphony Live labels.

Other releases on the Orchestra's own label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti and Sir Charles Mackerras, as well as a recording of rare Rachmaninoff chamber music with Vladimir Ashkenazy.

This year Vladimir Ashkenazy begins his tenure as Principal Conductor and Artistic Advisor.

MUSICIANS



Vladimir Ashkenazy
Principal Conductor and
Artistic Advisor



Michael Dauth
Concertmaster Chair
supported by the Sydney
Symphony Board and Council



Dene Olding
Concertmaster Chair
supported by the Sydney
Symphony Board and Council

First Violins



Second Violins



First Violins

- 01 Sun Yi
Associate Concertmaster
- 02 Kirsten Williams
Associate Concertmaster
- 03 Kirsty Hilton
Assistant Concertmaster
- 04 Fiona Ziegler
Assistant Concertmaster
- 05 Julie Batty
- 06 Sophie Cole
- 07 Amber Gunther
- 08 Rosalind Horton
- 09 Jennifer Hoy
- 10 Jennifer Johnson
- 11 Georges Lentz
- 12 Nicola Lewis
- 13 Alexandra Mitchell
Moon Chair
- 14 Léone Ziegler
- 15 Brielle Clapson
Marianne Broadfoot

Second Violins

- 01 Marina Marsden
Principal
- 02 Emma West
A/Associate Principal
- 03 Shuti Huang
A/Assistant Principal
- 04 Susan Dobbie
Principal Emeritus
- 05 Maria Durek
- 06 Emma Hayes
- 07 Stan W Kornel
- 08 Benjamin Li
- 09 Nicole Masters
- 10 Philippa Paige
- 11 Biyana Rozenblit
- 12 Maja Verunica

Guest Musicians

- | | | |
|------------------------------------|------------------------------|-------------------------------|
| Manu Berkeljon
First Violin | Melissa Barnard
Cello | James Campbell
Trombone |
| Madeleine Boud
First Violin | Kenichi Mizushima
Cello | Nigel Crocker
Trombone |
| Martin Silvertown
First Violin | Paul Stender
Cello | Roslyn Jorgensen
Trombone |
| Alexandra D'Elia
Second Violin# | Rachael Tobin
Cello | Ben Lovell-Greene
Trombone |
| Aiko Goto
Second Violin | Nathan Waks
Cello | Jeremy Barnett
Percussion |
| Monique Irik
Second Violin† | Alice Durrant
Double Bass | John Douglas
Percussion |
| Belinda Jezek
Second Violin | Lina Andonovska
Flute† | Claire Edwards
Percussion |
| Kylie Liang
Second Violin† | Robert Llewellyn
Bassoon# | Philip South
Percussion |
| Emily Long
Second Violin# | Frankie Lo Surdo
Horn | Catherine Davis
Keyboard |
| Katherine Lukey
Second Violin | Alexander Love
Horn# | Hylin Lee
Keyboard |
| Leigh Middenway
Second Violin | Alexandra Bieri
Trumpet | David Drury
Organ |
| Jacqueline Cronin
Viola# | Matthew Dempsey
Trumpet | |

= Contract Musician
† = Sydney Symphony
Fellow

MUSICIANS

Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



Violas

- 01 Roger Benedict
Principal Viola
Andrew Turner and
Vivian Chang Chair
- 02 Anne Louise Comerford
Associate Principal
- 03 Yvette Goodchild
Assistant Principal
- 04 Robyn Brookfield
- 05 Sandro Costantino
- 06 Jane Hazelwood
- 07 Graham Hennings
- 08 Mary McVarish
- 09 Justine Marsden
- 10 Leonid Volovelsky
- 11 Felicity Wytthe
Stuart Johnson

Cellos

- 01 Catherine Hewgill
Principal Cello
Tony and Fran Meagher
Chair
- 02 Timothy Walden
Principal
- 03 Leah Lynn
Assistant Principal
- 04 Kristy Conrau
- 05 Fenella Gill
- 06 Timothy Nankervis
- 07 Elizabeth Neville
- 08 Adrian Wallis
- 09 David Wickham

Double Basses

- 01 Kees Boersma
Principal
- 02 Alex Henery
Principal
- 03 Neil Brawley
Principal Emeritus
- 04 David Campbell
- 05 Steven Larson
- 06 Richard Lynn
- 07 David Murray

Harp

- Louise Johnson
Principal Harp
Mulpha Australia Chair

Flutes

- 01 Janet Webb
Principal
- 02 Emma Sholl
Associate Principal
- 03 Carolyn Harris

Piccolo

- Rosamund Plummer
Principal

MUSICIANS

Oboes



Cor Anglais



Clarinets



03



Bass Clarinet



Bassoons



Contrabassoon



Horns



04



05



06



Trumpets



02



03



04



Trombones



Bass Trombone



Tuba



Timpani



Percussion



Piano



Nicholas Carter
Assistant Conductor
supported by
Symphony Australia

Oboes

- 01 Diana Doherty
Principal Oboe
Andrew Kaldor and
Renata Kaldor Ao Chair
- 02 Shefali Pryor
Associate Principal
David Papp

Cor Anglais

Alexandre Oguey
Principal

Clarinets

- 01 Lawrence Dobell
Principal
- 02 Francesco Celata
Associate Principal
- 03 Christopher Tingay

Bass Clarinet

Craig Wernicke
Principal

Bassoons

- 01 Matthew Wilkie
Principal
- 02 Roger Brooke
Associate Principal
- 03 Fiona McNamara

Contrabassoon

Noriko Shimada
Principal

Horns

- 01 Robert Johnson
Principal
- 02 Ben Jacks
Principal
- 03 Geoff O'Reilly
Principal 3rd
- 04 Lee Bracegirdle
- 05 Euan Harvey
- 06 Marnie Sebire

Trumpets

- 01 Daniel Mendelow
Principal
- 02 Paul Goodchild
Associate Principal
Trumpet
The Hansen Family Chair
- 03 John Foster
- 04 Anthony Heinrichs

Trombone

- 01 Ronald Prussing
Principal Trombone
NSW Department of
State and Regional
Development Chair
- 02 Scott Kinmont
Associate Principal
- 03 Nick Byrne
RogenSi International
Chair

Bass Trombone

Christopher Harris
Principal

Tuba

Steve Rossé
Principal

Timpani

Richard Miller
Principal
Mark Robinson

Percussion

- 01 Rebecca Lagos
Principal
- 02 Colin Piper

Piano

Josephine Allan
Principal (contract)

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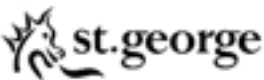
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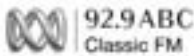
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DIRECTORS' CHAIRS

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01



02



03



04



05



06



07

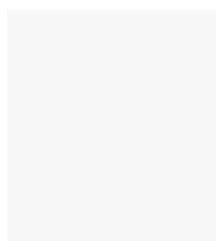


KEITH SAUNDERS

08



KEITH SAUNDERS



01

Louise Johnson
Principal Harp
Mulpha Australia Chair

03

Ronald Prussing
Principal Trombone
NSW Department of
State and Regional
Development Chair

05

Nick Byrne
Trombone
RogenSi Chair
with Gerald Tapper,
Managing Director
RogenSi

07

Paul Goodchild
Associate
Principal Trumpet
The Hansen Family Chair

02

Richard Gill OAM
Artistic Director Education
– Sandra and Paul Salteri
Chair

04

Michael Dauth and
Dene Olding
Board and Council of
the Sydney Symphony
supports the
Concertmaster Chairs

06

Diana Doherty
Principal Oboe
Andrew Kaldor and
Renata Kaldor AO Chair

08

Catherine Hewgill
Principal Cello
Tony and Fran Meagher
Chair

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The Sydney Symphony gratefully acknowledges the music lovers who donate to the Orchestra each year. Each gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs. Please visit sydneyorchestra.com/patrons for a list of all our donors, including those who give between \$100 and \$499.

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Mrs Renata Kaldor AO
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