

2009 SEASON  
ENERGYAUSTRALIA MASTER SERIES

## A MIDSUMMER NIGHT'S DREAM

Wednesday 25 February | 8pm  
Friday 27 February | 8pm  
Saturday 28 February | 8pm  
Sydney Opera House Concert Hall

**Vladimir Ashkenazy** conductor  
**Penelope Mills** soprano  
**Sian Pendry** mezzo-soprano  
**Ladies of the Sydney Philharmonia Choirs**  
Brett Weymark chorusmaster

and a company of actors

**Pip Miller** Theseus/Oberon  
**Heather Mitchell** Hippolyta/Titania  
**Elena Pavli** Hermia  
**Annie Maynard** Helena/Snug/Lion  
**Matthew Walker** Lysander/Flute  
**Nathan Lovejoy** Demetrius/Starveling/Moon  
**Ryan Hayward** Puck/Snout/Wall  
**Alan Dukes** Bottom/Egeus

**Tim Carroll** director  
**Jenny Tiramani** designer

**FELIX MENDELSSOHN (1809–1847)**  
Overture and incidental music for  
Shakespeare's play  
*A Midsummer Night's Dream*

Text abridged by Tim Carroll



Saturday night's performance will be broadcast live across Australia on ABC Classic FM 92.9.



Saturday night's performance will be webcast by BigPond. Visit: [sydney-symphony.bigpondmusic.com](http://sydney-symphony.bigpondmusic.com)

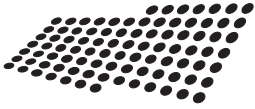
Pre-concert talk by Yvonne Frindle at 7.15pm in the Northern Foyer. Visit [sydney-symphony.com/talk-bios](http://sydney-symphony.com/talk-bios) for speaker biographies.

There will be one interval of 20 minutes

The concert will conclude at approximately 10.30pm

PRESENTING PARTNER





**EnergyAustralia™**

We are delighted to welcome you this evening to the first concert in the **EnergyAustralia** Master Series for 2009. Tonight also heralds a new era for the Sydney Symphony as we welcome Vladimir Ashkenazy in his first performances as Principal Conductor and Artistic Advisor.

This evening Ashkenazy leads the Sydney Symphony in a celebration of the musical genius of Mendelssohn and the comic genius of Shakespeare. We'll be enthralled by Mendelssohn's music for *A Midsummer Night's Dream* and entertained by an abridged presentation of the play as we witness the forging of a partnership between Ashkenazy and the Sydney Symphony.

**EnergyAustralia** is one of Australia's leading energy companies, with more than 1.4 million customers in NSW, the ACT, Victoria and Queensland.

With one of the most recognised names in the energy industry, we are proud to be associated with the Sydney Symphony, and we're very excited to be linked to the Orchestra's flagship Master Series.

We look forward to sharing with you another year of great music with the Sydney Symphony as we celebrate the power of great musical compositions from across the centuries.

We trust that you will enjoy tonight's performance and hope you also have a chance to experience future concerts in the **EnergyAustralia** Master Series.



*George Maltabarow*  
*Managing Director*

2009 SEASON  
SEASON OPENING GALA

## A MIDSUMMER NIGHT'S DREAM

Thursday 26 February | 8pm  
Sydney Opera House Concert Hall

**Vladimir Ashkenazy** conductor  
**Penelope Mills** soprano  
**Sian Pendry** mezzo-soprano  
**Ladies of the Sydney Philharmonia Choirs**  
Brett Weymark chorusmaster  
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**FELIX MENDELSSOHN (1809–1847)**  
**Overture and incidental music for**  
**Shakespeare's play**  
***A Midsummer Night's Dream***

Text abridged by Tim Carroll



This program will be broadcast live across Australia on ABC Classic FM 92.9 on Saturday 28 February at 8pm.



This program will be webcast by BigPond beginning Saturday 28 February at 8pm. Visit: [sydney-symphony.com/bigpondmusic.com](http://sydney-symphony.com/bigpondmusic.com)

Pre-concert talk by Yvonne Frindle at 7.15pm in the Northern Foyer. Visit [sydney-symphony.com/talk-bios](http://sydney-symphony.com/talk-bios) for speaker biographies.

There will be one interval of 20 minutes

The concert will conclude at approximately 10.30pm

PRESENTING PARTNER



  
**Emirates**  
Principal Partner



In the 2009 season, BigPond Music will proudly continue our innovative Sydney Symphony concert webcasts, bringing the enjoyment and splendour of this leading orchestra to music lovers across the country.

As part of the Official Webstreaming Partnership, ten Sydney Symphony concerts will be streamed live or available at [sydneysymphony.bigpondmusic.com](http://sydneysymphony.bigpondmusic.com)

The series is part of BigPond's commitment to making world-class entertainment available online, and demonstrates our commitment to supporting Australian artists by using technology to vastly increase their potential audience. It's also a key reason why BigPond Membership is so much more than just a broadband connection.

We look forward to sharing an impressive concert series for 2009.

Kind regards,



A handwritten signature in cursive script, reading "Justin Milne".

**Justin Milne**  
**Group Managing Director**  
**Telstra Media**

2009 SEASON  
THE VEUVE CLICQUOT SERIES

## A MIDSUMMER NIGHT'S DREAM

Monday 2 March | 7pm  
Sydney Opera House Concert Hall

**Vladimir Ashkenazy** conductor  
**Penelope Mills** soprano  
**Sian Pendry** mezzo-soprano  
**Ladies of the Sydney Philharmonia Choirs**  
Brett Weymark chorusmaster  
and a company of actors  
**Pip Miller** Theseus/Oberon  
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**FELIX MENDELSSOHN (1809–1847)**  
Overture and incidental music for  
Shakespeare's play  
*A Midsummer Night's Dream*

Text abridged by Tim Carroll

Pre-concert talk by Yvonne Frindle  
at 6.15pm in the Northern Foyer.  
Visit [sydney-symphony.com/talk-bios](http://sydney-symphony.com/talk-bios)  
for speaker biographies.

There will be one interval of  
20 minutes  
The concert will conclude at  
approximately 9.30pm

PRESENTING PARTNER

  
**Veuve Clicquot**  
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**Emirates**  
Principal Partner



**W**e have great pleasure in welcoming you to an exceptional evening in the 2009 Veuve Clicquot Series: a series of concerts for lovers of great music, adding a little sparkle to Monday nights.

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Creating truly great champagne is the collaboration of many individuals, along with the finest vintage wines, which together produce a singular sensation for the senses – much like the incredible talents and dedication of the members of the Sydney Symphony.

Champagne always adds a certain *je ne sais quoi*, a touch of luxury to every occasion. Through providing our flagship champagne, Yellow Label Brut, in the bars at the Sydney Opera House Concert Hall for the Sydney Symphony performances, our aim is to enhance your pleasure from these superb musical experiences.

We hope that you enjoy the outstanding talents of the Sydney Symphony this evening, and indulge in a glass of pure pleasure at interval.

*A votre santé!*

Kate Stevenson  
Brand Manager – Veuve Clicquot Ponsardin & Krug



**Veuve Clicquot**  
MAISON FONDÉE EN 1772

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# INTRODUCTION

## Madness, Mayhem, Music!

Some events call for celebration in a big way. When Shakespeare's Theseus marries Hippolyta, for example, their wedding celebrations include amateur theatricals, nuptials for other pairs of Athenian lovers, and fairy blessings. With Mendelssohn's music in the mix you can add the most famous wedding march in the world.

This week's concerts celebrate the opening of our concert season for 2009 – exciting in itself – but they celebrate something more: the beginning of the formal partnership between Vladimir Ashkenazy and the Sydney Symphony. It's a partnership born of something fundamental – making music.

The program we've devised for tonight speaks to the power of music – not just its power to move our emotions and stimulate our minds, but its mystery, its magic and, yes, its power to entertain. It's an ambitious collaboration that brings together the works of two great creators and embraces theatre and music.

Performances of Mendelssohn's *Midsummer Night's Dream* music with Shakespeare's text have been given before in this country but not, we think, in quite the dramatic and surprising way that director Tim Carroll and Ashkenazy have planned for this concert. There's no hyperbole when we describe it as 'madness' and 'mayhem', but to say any more on that count would spoil the surprises, and the fun.

Four 'magic' chords begin Mendelssohn's overture and return to underpin Puck's famous epilogue. Between them Shakespeare gives us three marriages. Mendelssohn gives us a fourth: the masterly and instinctive union of music and drama. And this week there's a fifth: a musical partnership that promises years of intense collaborations and mutual inspiration.



Mendelssohn, portrait by James Warren Child, 1829

From the Director – page 7  
About the Music – page 8  
Synopsis and texts – page 11



EXQUISITE SWISS BISCUITS



The exquisite sounds of the Sydney Symphony  
are proudly supported by Kambly - Exquisite Swiss Biscuits.

## FROM THE DIRECTOR

When I first moved to London after university, I lived in a little flat in South London. On mornings when I should have been working, I used to sit at the window, watching the squirrels play on the ledge and listening to the Overture from *A Midsummer Night's Dream*. I didn't know then that I would ever have the chance to direct the play with this music; I'm not sure I even knew that Mendelssohn had written any more than the Overture and the Wedding March. All I knew was that the music came from somewhere else; that the composer had tapped mysterious pools of inspiration.

I have devoted most of the twenty years since then to Shakespeare. I have also been lucky enough to direct many operas and forge links with some great musicians. In the course of my musical education, I have come across many (though still only a fraction) of the great musical responses to Shakespeare. Some, like Berlioz's *Mort d'Ophélie*, have become precious to me; but most, somehow, have left me unsatisfied. I want to ask the composer: what did you think even the most beautiful music could add to these incredible words?

With Mendelssohn's *Dream* it is different. I have never come across music which so obviously springs from a deep love for the play, and at the same time dovetails with it so miraculously. Perhaps it is because, until the end of the play, he uses music only for the magic forest that first inspired him as a boy; I don't know. What I do know is that working on this piece has been one of the great blessings of my life. If someone had told me, back in that flat in South London, that one day I would be staging the play with that music, played by a great orchestra in the Sydney Opera House, with Vladimir Ashkenazy conducting, I would have called it – well, I would have said it was a dream.

TIM CARROLL ©2009



PHOTO: BRETT BOARDMAN

Rehearsal photographs by  
Brett Boardman

# ABOUT THE MUSIC

## Felix Mendelssohn

### Overture and incidental music for Shakespeare's play *A Midsummer Night's Dream*

OVERTURE, OP. 21

'I have grown accustomed to composing in our garden...' wrote the 17-year-old Mendelssohn to his sister Fanny in 1826. 'Today or tomorrow I am going to dream there *A Midsummer Night's Dream*. This is, however, an enormous audacity...'

The music that emerged from Mendelssohn's own dream captured all the magic of the siblings' favourite Shakespeare drama. 'Old Will's beloved plays' formed a regular part of the Mendelssohns' family life. They read them in English as well as in German – using the famous Romantic German translations by Tieck and Schegel (themselves masterpieces of poetry) – and they frequently divided the parts between themselves for impromptu presentations.

The concert overture has a dreamlike deftness, elfin humour and fluent orchestration – the work of a 'finished master', albeit a young and audacious one – but its composition followed Mendelssohn's habit of scrupulous self-criticism and painstaking revision. Adolf Bernhard Marx (assuming the role of musical mentor) had complained of the first draft that, beyond the dance of the elves with its introductory chords he 'could perceive no *Midsummer Night's Dream* in it'.



Nathan Lovejoy



Ryan Hayward

## Keynotes

### MENDELSSOHN

*Born Hamburg, 1809*

*Died Leipzig, 1847*

Felix Mendelssohn was called the 19th-century Mozart. His youthful genius resulted in masterpieces such as the *Octet* and the *Midsummer Night's Dream Overture*, composed while he was still a teenager; his music has a classical sensibility; and he died in his 30s, his tremendous activity as composer, pianist, conductor and administrator having taken its toll on a fragile constitution. The son of a banker and grandson of one of Europe's most famous philosophers, Mendelssohn enjoyed both financial and cultural privileges: he travelled widely, studied with some of the most respected teachers of his day, read Shakespeare with his family, and as a boy had the privilege of meeting Goethe.

### A MIDSUMMER NIGHT'S DREAM

One of the striking things about Mendelssohn's concert overture and his incidental music for *A Midsummer Night's Dream* is that they were written 17 years apart, in 1826 and 1843. And yet both works exhibit the same youthful inspiration and sheer love of the play. In writing music to accompany a production of the play (for the king, no less) Mendelssohn returned to his original musical ideas and built on them with brilliance and imagination.

This was severe criticism, especially since Mendelssohn's goal was to 'imitate the content of the play in tones'. But even without Marx's criticism of that early version – 'cheerful, pleasantly agitated, perfectly delightful, perfectly praiseworthy' – it's almost certain that the composer, a perfectionist even as a boy, would have torn it to shreds of his own accord.

Salvaged from the first draft was the famous opening – four sustained and 'gleaming' chords in the woodwind – and the fairy music: feathery whispering from the violins. And Mendelssohn was persuaded not to dispense with the comical braying of the transformed Bottom. Later, he declared roguishly of this passage that, while there was nothing in his overture 'that Beethoven did not have and practise', perhaps he had broken new ground in using the ophicleide (the 'chromatic bullock', as this keyed brass instrument was unkindly known in the Victorian era).

To these themes were added the lyrical wanderings of the mortal lovers, the 'rumbustious representation of the rustics', and the horns of Theseus' hunting party. But even as the overture evokes the whimsy and confusion of Shakespeare's drama, the musical ideas neatly obey the structural requirements of classical sonata form. The central section is a fanciful development of the fairy music, and the fairies have the last word (as in the play) with the return of the four woodwind chords of the opening.



Alan Dukes



Elena Pavli

Of the *Midsummer Night's Dream* incidental music perhaps the most famous number is the *Wedding March*. It was popularised in England when Queen Victoria's eldest daughter, Princess Victoria, chose it for her marriage to Prince Frederick William of Prussia in 1858. It has become a staple of weddings ever since, taking on a life beyond Mendelssohn's music or Shakespeare's play.

After the overture itself, in concerts it's most common to hear a suite of the Intermezzo, Nocturne, Scherzo and Wedding March – a compilation of the four striking entr'actes in the form of a symphony.

## INCIDENTAL MUSIC, OP 61

The overture – a masterpiece from a 17-year-old genius – was completed on 6 August 1926 and first performed in public the following year. Mendelssohn was twice 17 when he returned to the play, to compose incidental music for a royal command production of the play in Potsdam, which was premiered on 18 October 1843 and later moved to Berlin for a hugely successful public run.

Where the overture had been a concert work – an evocation or mirror of the play – the incidental music needed to support and accompany acted drama. The production was to be directed by Ludwig Tieck, whose Shakespeare translations Mendelssohn had read as a boy, and the new work took the form of a collaboration in which the composer's youthful inspiration was rekindled.

Shakespeare's plays often call for music or incorporate songs that were clearly intended to be sung; *A Midsummer Night's Dream* with its fantastical setting allowed Mendelssohn and Tieck to incorporate huge amounts of music. Settings were created for Shakespeare's songs – sung by the fairy queen's entourage. To these Mendelssohn added entr'actes to cover scene changes and dramatic transitions, and background music (or melodramas) to support specific moments in Shakespeare's dialogue, as well as little dances, marches, fanfares. With astonishing finesse, Mendelssohn wove the earlier themes from his overture into the new music together with fresh ideas. His absolute love of the play and his appreciation for its magical qualities emerge in the astuteness of his musical accompaniments. He cannily reserves his music for the fairy scenes until almost the end of the play, and his ear for atmosphere (sometimes created with a single well-placed note or chord) is unsurpassed. It's said that youthful miracles are seldom repeated. Mendelssohn's incidental music for *A Midsummer Night's Dream* is the exception.

ADAPTED FROM A PROGRAM NOTE BY YVONNE FRINDLE ©1998

In addition to the voices, Mendelssohn's music for *A Midsummer Night's Dream* is scored for pairs of flutes, oboes, clarinets, bassoons and horns; three trumpets, three trombones and ophicleide (played in this performance by Nick Byrne); timpani and percussion (triangle, cymbals) and strings.

The Sydney Symphony's earliest performances of excerpts from *A Midsummer Night's Dream* were in 1940; the first performance of the complete incidental music was in 1968 under Moshe Atzmon. The most recent performance of the incidental music was in 1994 under Hans Vonk with Ghillian Sullivan, Suzanne Johnston and Sydney Philharmonia Choirs.



Heather Mitchell



Pip Miller



From left: Matthew Walker, Heather Mitchell, Annie Maynard

# SYNOPSIS

## Overture (*Allegro di molto*)

### Act I

A Midsummer Night's Dream sets the calm reason of Theseus' court in Athens against the madness of the fairy world beyond the city gates. On a midsummer's night two groups of mortals venture forth from the city to wander in the wood. Two pairs of crossed lovers – Hermia and her beloved Lysander, followed by Demetrius, and, in turn, Helena – seek love and poetry, while the rustics – 'hempen homespuns' – seek only a place to rehearse their play for the nuptials of Theseus and Hippolyta.

### No.1 Scherzo (*Allegro vivace*)

Following the preliminary Athenian scenes of the play, the Scherzo – the first of the entr'actes – gives a glimpse of the enchanted wood where Puck and the fairies will soon appear. This is one of Mendelssohn's famous 'fairy scherzos' – in the same spirit as the scherzo from the Octet – exquisitely scored for strings and woodwind and culminating in a famous breath-defying flute solo.

## ACT II: Scene 1

A wood near Athens. Enter a Fairy on one side, and Puck on the other.

PUCK

How now, spirit! Whither wander you?

### No.2 Melodrama and March of the Fairies (*Allegro vivace*)

FAIRY

Over hill, over dale...

This is the first of six melodramas in which the music underpins and provides illustrative accompaniment to the dialogue of the play. A conversation between Puck and one of Titania's fairies leads to a march for the entrance of proud Titania and jealous Oberon.

## ACT II: Scene 2

Titania calls for a 'roundel and a fairy song', to which Mendelssohn responds with a setting of Shakespeare's text for two solo voices and four-part female chorus.

### No.3 Song with Chorus (*Allegro ma non troppo*)

FIRST FAIRY

You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
Newts and blind-worms, do no wrong,  
Come not near our fairy queen.  
Hence away!

CHORUS OF FAIRIES

Philomel, with melody  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby; lulla lulla lullaby;  
Never harm,  
Nor spell nor charm,  
Come our lovely lady nigh;  
So, good night, with lullaby.

SECOND FAIRY

Weaving spiders, come not here;  
Hence, you long-legg'd spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offence.  
Hence away!

CHORUS OF FAIRIES

Philomel, with melody  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby; lulla lulla lullaby;  
Never harm,  
Nor spell nor charm,  
Come our lovely lady nigh;  
So, good night, with lullaby.

FIRST FAIRY

Hence, away! now all is well:  
One aloof stand sentinel.

### No.4 Melodrama (*Andante*)

OBERON

What thou seest when thou dost wake,  
Do it for thy true-love take...

Oberon enters to put a spell on the sleeping Titania, squeezing the juice of 'a little western flower' on her eyelids. Music accompanies the invocation, as it does later when Puck puts the same spell on sleeping Lysander.

But he is the wrong Athenian, and Lysander, who has fallen asleep declaring loyalty to Hermia, awakes smitten with love for Helena. They exit together, leaving Hermia to wake alone.

HERMIA

...Lysander! what, remov'd? Lysander! lord!  
What, out of hearing? gone? no sound, no  
word?

No? then I well perceive you are not nigh:  
Either death or you I'll find immediately.

### **No.5 Intermezzo (*Allegro appassionato*)**

This anguished entr'acte conveys the frustrations of the four human lovers – lost and confused in the wood at the end of the second act. At the end the mood shifts to a comic march, led by a pair of bassoons, which announces the arrival of Bottom and the rustics, looking for somewhere to rehearse their play undisturbed.

### **Act III: Scene 1**

#### **No.6 Melodrama (*Allegro*)**

PUCK

What hempen home-spuns have we  
swaggering here?

This is the longest of the melodramas, and in tonight's production it spans the interval. It begins with Puck spying on the rustics' rehearsal – so near the cradle of the fairy queen – and working his own brand of mischief. Bottom, the weaver, emerges with an ass's head and the rehearsal is reduced to shambles. Titania awakes and catches sight of Bottom...

### **INTERVAL**



Titania and Bottom, by Henry Fuseli (1741–1825)

### **Act III: Scene 2**

#### **No.6 Melodrama (*Allegro molto*)**

The melodrama continues with Oberon's delight in his queen's predicament and Puck's discovery of the mistake he has wrought on the Athenian lovers – 'some true love turn'd and not a false turn'd true'. To sort things out he leads the angry men in mistaken pursuit of each other and finally the music turns to the confused exhaustion of the human lovers.

#### **No.7 Nocturne (*Con moto tranquillo*)**

During this tranquil entr'acte, with its lyrical solo for the horn, the lovers sleep and Titania entertains Bottom in her bower. Oberon watches unseen.

### **Act IV: Scene 1**

#### **No.8 Melodrama (*Andante*)**

OBERON

Be as thou wast wont to be;  
See as thou wast wont to see...

Oberon reverses the spell binding Titania to Bottom, and the ascending string phrase

that accompanied the casting of the spell is now inverted as it is broken. The melodrama ends with the hunting horns of Theseus and his party.

### **No.9 Wedding March (*Allegro vivace*)**

This famous march introduces the nuptials of Theseus and Hippolyta in the final act. In the opening an unusual key change moves the musical focus from E major – which Mendelssohn associates with the fairies and their magic – to C major for mortal bliss. In fact, this is the first number in the incidental music that is not connected in some way to the fairies and their doings.

### **Act V: Scene 1**

*The palace in Athens. Bottom has been restored to his friends, and the mortal lovers, reunited and reconciled, enjoy the tragical mirth of the rustics' play.*

### **No.10 Fanfare (*Allegro comodo*)**

The rustics present their entertainment: Pyramus and Thisbe – and a gently comic Funeral March (intriguingly scored only for clarinet, bassoon and drums) accompanies the tragic climax of the scene.

### **Marcia funebre (*Andante comodo*)**

*The players are all dead: it has been a fine tragedy, notably discharged.*

THESEUS

No epilogue, I pray you; for your play needs no excuse.

But come, your Bergomask: let your epilogue alone.

### **No.11 A Dance of Clowns (*Allegro di molto*)**

Both the stamping of the overture and the enchanted Bottom's braying return in the rustics' Bergomask dance.

THESEUS

The iron tongue of midnight hath told twelve: Lovers, to bed; 'tis almost fairy time

...

A fortnight hold we this solemnity  
In nightly revels and new jollity.

### **No.12 Melodrama (*Allegro vivace*)**

This melodrama, a reprise of the wedding march music and the fairies' scampering, accompanies no dialogue but instead links the midnight departure of Theseus and Hippolyta's wedding party with the return of the fairies to bestow their blessing.

PUCK

Now the hungry lion roars...

### **Act V: Scene 2**

### **Finale (*Allegro di molto*)**

Mendelssohn creates a choral ending for Shakespeare's play, with musical ideas taken from the Overture. The coda from the Overture accompanies Oberon's spoken blessing and the music ends with the four 'spell-binding' chords with which Mendelssohn had originally invoked Shakespeare's magic.

TITANIA

First rehearse your song by rote,  
To each word a warbling note:  
Hand in hand, with fairy grace,  
Will we sing, and bless this place.

CHORUS OF FAIRIES

Through this house give glimmering light,  
By the dead and drowsy fire;  
Every elf and fairy sprite  
Hop as light as bird from brier;  
And this ditty, after me,  
Sing, and dance it trippingly.

FIRST FAIRY

First rehearse your song by rote,  
To each word a warbling note:  
Hand in hand, with fairy grace,  
Will we sing and bless this place.

CHORUS OF FAIRIES

Through this house give glimmering light, etc.

OSBERON

Now, until the break of day,  
Through this house each fairy stray.

...

Trip away;  
Make no stay;  
Meet me all by break of day.

CHORUS OF FAIRIES

Trip away;  
Make no stay;  
Meet me all by break of day.

# MORE MUSIC

## Selected Discography

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### MENDELSSOHN & SHAKESPEARE

Mendelssohn's music for *A Midsummer Night's Dream* is best-known on the concert platform in excerpted form: the overture, or various suites drawn from the incidental music.

But the idea of presenting Mendelssohn's beautifully integrated music with some form of Shakespeare's text is irresistible, and there are a number of recordings that do this in different ways.

As has been done in Australia by other orchestras, the Boston Symphony Orchestra presents the incidental music with one actor, Judi Dench, taking all the parts in a modified version of the play. Kathleen Battle and Frederica von Stade are the vocal soloists, with the Tanglewood Festival Chorus.

DEUTSCHE GRAMMOPHON 439 897

A more complete rendition of the play with music is offered by seven actors from the Oxford and Cambridge Shakespeare Company in a recording by the Ensemble Orchestral de Paris, with conductor John Nelson and the Jeune Choeur de Paris.

VIRGIN CLASSICS 45532

Available as an ARKIVCD from [arkivmusic.com](http://arkivmusic.com)

A similar recording was made by the Scottish Chamber Orchestra with Jaime Laredo and actors from the Royal Scottish Academy of Music and Drama. Recorded for Nimbus, it has been re-released on the Nimbus label in a multi-format version playable on DVD-video and DVD-audio players.

NI 5041/2 (CD)

NI 9009 (MUSIC DVD)

### MENDELSSOHN ALONE

One particularly fine recording of the overture and complete incidental music to *A Midsummer Night's Dream* has been made by Philippe Herreweghe and the Champs-Élysées Orchestra with La Chapelle Royale Paris and Ghent Collegium Vocale. The vocal soloists are Delphine Collot and Sandrine Piau. Originally recorded in 1994, Harmonia Mundi re-leased it in 2001 and again in 2007. Also on the disc: *The Hebrides*.

HARMONIA MUNDI 2901502 2981502

And EMI's bargain re-issue Encore series offers the London Symphony Orchestra conducted by André Previn with the Finchley Children's Music Group and Delia Wallis and Lillian Watson as soloists.

EMI CLASSICS ENCORE 74981

## Broadcast Diary

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### FEBRUARY–APRIL

28 February, 8pm

#### A MIDSUMMER NIGHT'S DREAM

**Vladimir Ashkenazy** conductor  
**Penelope Mills, Sian Pendry** vocal soloists  
**Sydney Philharmonia Choirs**  
and a company of actors  
Mendelssohn & Shakespeare

6 March, 8pm

#### ASHKENAZY CONDUCTS SHOSTAKOVICH

**Vladimir Ashkenazy** conductor  
**Janine Jansen** violin  
Dvořák, Shostakovich

7 March, 12.05pm

#### BODY, HEART & SOUL

**Michael Dauth** violin-director  
Haydn, Beethoven, Mozart

3 April, 8pm

#### HERO IN THE MAKING

**Douglas Boyd** conductor  
**Paul Lewis** piano  
Beethoven

11 April, 8pm

#### MAHLER 6 (2007)

**Yannick Nézet-Séguin** conductor

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2MBS-FM 102.5

#### SYDNEY SYMPHONY 2009

10 March, 6pm

What's on in concerts, with interviews and music.

## Webcast Diary

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*Selected Sydney Symphony concerts are recorded for webcast by BigPond and are available On Demand. Visit: [sydneyssymphony.bigpondmusic.com](http://sydneyssymphony.bigpondmusic.com)*

February webcast:

#### A MIDSUMMER NIGHT'S DREAM

*Available from 28 February at 8pm.*

## [sydneyssymphony.com](http://sydneyssymphony.com)

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*Visit the Sydney Symphony online for concert information, podcasts, and to read the program book in advance of the concert.*

#### HAVE YOUR SAY

Tell us what you thought of the concert online at [sydneyssymphony.com/yoursay](http://sydneyssymphony.com/yoursay) or email: [yoursay@sydneyssymphony.com](mailto:yoursay@sydneyssymphony.com)

## 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

## Penelope Mills soprano

Penelope Mills holds degrees from the Royal Northern College of Music (Manchester) and the Sydney Conservatorium. She performs regularly in concert and recital, has made numerous television and radio appearances, and has recorded for ABC Classics. Her vast concert repertoire has led to engagements in Australia and the UK, and in 2006 she made her American recital debut in Washington D.C. She has also given several Australian and world premiere performances, including most recently Gordon Kerry's completion of Mozart's Requiem.

In 2004 she made her Pinchgut Opera debut as Euridice in Monteverdi's *Orfeo*, and returned to sing Elettra in *Idomeneo* and Vénus in *Dardanus*. Other roles include Gretel (*Hänsel und Gretel*), First and Second Lady (*The Magic Flute*), Tatyana (*Onegin*), Nedda (*I Pagliacci*), Susanna (*The Marriage of Figaro*), Zerlina (*Don Giovanni*) and Fiordiligi (*Così fan tutte*).

Recent performances have included Mozart's Requiem, *Messiah* and the Immortal Bach series (Sydney Philharmonia Choirs), *Carmina Burana* (Royal Melbourne Philharmonic Society), Bach's *St John Passion* (Queensland Orchestra), and an Easter concert with the Tasmanian Symphony Orchestra. Other recent and upcoming engagements include Mozart's Requiem, Mahler's Fourth Symphony, *Carmina Burana*, performing with the Sydney Chamber Choir, Sydney Philharmonia, Penrith Symphony and the Sydney Mozart Society.

Penelope Mills' most recent appearance with the Sydney Symphony was in 2007, singing Vaughan Williams' *Sinfonia antartica*.



KEITH SAUNDERS

## Sian Pendry mezzo-soprano

Sian Pendry holds a Bachelor of Music degree with honours from the Victorian College of the Arts and a Graduate Diploma of Music (Opera) from the Queensland Conservatorium. In 2002 she won the National Aria prize and received the Tinkler Encouragement award in the Australian Singing Competition Mathy Awards. She has twice been a finalist in the McDonald's Aria competition and was a finalist in the 2001 Symphony Australia Young Performers Awards.

In 2003 she was a Developing Artist and chorus member with Opera Queensland. The following year she was a finalist in the Metropolitan Opera awards and performed in the premiere of *Eugene and Roie* (Sydney Festival) as well as singing Hänsel in *Hänsel und Gretel* (Pacific Opera). In 2005 she featured in Sydney Philharmonia Choirs' Bach series.

Since joining Opera Australia she has sung Hänsel, Stéphanos (*Roméo et Juliette*), Annio (*La clemenza di Tito*), the Kitchen Boy (*Rusalka*) and the title role in *Carmen* for OzOpera. She joined Opera Australia's Young Artists' Development Program in 2007 and last year her roles included Mercedes (*Carmen*) and Kate Pinkerton (*Madama Butterfly*). In 2008 she also sang Mary in the Melbourne Symphony Orchestra's performance of *The Flying Dutchman* under Oleg Caetani. This is Sian Pendry's first appearance with the Sydney Symphony.



KEITH SAUNDERS

## Tim Carroll director

Tim Carroll began his career with the English Shakespeare Company and he is currently Associate Director of Shakespeare's Globe in London. In 2002 he directed an award-winning *Twelfth Night*, revived in 2003 for a record-breaking run at the Globe and a United States tour. Other productions for the Globe include *Romeo and Juliet*, *The Tempest*, *Macbeth*, and two Peter Oswald plays, *The Storm* and *Augustine's Oak*.

He has directed many productions outside England, including four plays in Hungary, *The Tempest* in Lisbon, and *Peer Gynt* for the Guthrie Theatre, Minneapolis. Since his first production for Kent Opera in 1994 (Britten's *Prodigal Son*), he has enjoyed an increasingly busy career as an opera director, and from 2002 to 2007 was Artistic Director of Kent Opera. In 2003 he directed Monteverdi's *Il ritorno d'Ulisse in patria* for the Britten-Pears School in Aldeburgh and for the Globe. Other opera includes: *Eight Songs for a Mad King* (Maxwell Davies), *Twice Through The Heart* (Turnage), *Tosca*, *Manon Lescaut*, *The Barber of Seville*, *The Turn of the Screw*, and *The Abduction from the Seraglio*.

In 2005 he directed *A Midsummer Night's Dream* with the Orchestra of the Age of Enlightenment playing Mendelssohn's score for performances in New York and London. In 2007, again with the OAE, he directed *The Tragedy of Dido and Aeneas*, his own conflation of Purcell's opera and Marlowe's play. Tim Carroll's most recent productions are *The Merchant of Venice* (Royal Shakespeare Company), and *Hamlet* with the Factory.



## Jenny Tiramani designer

Jenny Tiramani has worked as a costume and stage designer since 1977. She was Associate Designer at the Theatre Royal, Stratford East (1979–1997), and Director of Theatre Design at Shakespeare's Globe Theatre, London (1997–2005), where her designs included *Henry V*, *Hamlet*, *A Midsummer Night's Dream*, and *The Winter's Tale*. In 2003 she received the Laurence Olivier Award for Best Costume Design for the Globe production of *Twelfth Night*.

Her opera designs include costumes for *L'incoronazione di Poppea* by Monteverdi (Théâtre des Champs-Élysées) and *The Tragedy of Dido and Aeneas* (Orchestra of the Age of Enlightenment). She is currently preparing designs for Handel's *Orlando* (L'Opéra de Lille) and Donizetti's *Anna Bolena* (Metropolitan Opera). Recent designs include *Romeo and Juliet* (Theatre of Memory at Middle Temple Hall) and *Come Dancing* by Ray Davies (Theatre Royal Stratford East).

As a dress historian, Jenny Tiramani has worked with Santina M. Levey over the past three years to complete Janet Arnold's *Patterns of Fashion Volume 4: The cut and construction of linen shirts, smocks, neckwear, headwear and accessories for men and women c.1540–1660* (Macmillan, 2008). She is currently Visiting Professor of Costume in the School of Art and Design at Nottingham Trent University.



## **Alan Dukes** Bottom/Egeus

Alan Dukes has been working in theatre for more than 20 years with the QTC, STC, Pork Chop Theatre Company, Griffin, La Boite, Ensemble, MRPG and Flying Fruit Fly Circus. His more recent stage work includes: *The Unlikely Prospect of Happiness*, *Dead Caesar* and *The Great* for STC; *Last Cab to Darwin*, *Ruby's Last Dollar* and as a writer performer for *Brilliant Monkey* with Pork Chop Productions; and *Mary Stuart* for Ensemble. Recent film and TV credits include: *All Saints*, *Rogue Nation*, and *Home and Away*.



## **Ryan Hayward** Puck/Snout/Wall

Since graduating from NIDA in 2002 Ryan Hayward has appeared in many productions. Theatre credits include: *The Vertical Hour*, *Troupers*, American Drama workshop for the Sydney Theatre Company; *Bone* (Seymour Centre and Darlinghurst Theatre); *The Merchant of Venice* (B Sharp), *Vampirella* (Darlinghurst), *Trivia* (Newtown), *Cowboy Mouth* (Songearts). TV Credits include: *Stingers*, *Driven Crazy*, *Queen Kat*, *Carmel* and *St Jude*. For the past year he has been pursuing his career in the UK where he has been involved with various TV and film projects.



## **Nathan Lovejoy** Demetrius/Starveling/Moon

Nathan Lovejoy graduated from NIDA in 2004 and also holds a Bachelor of Creative Arts from Melbourne University. His theatre credits include *Caliban* for Bell Shakespeare and *Saturninus/Bassianus* in *Anatomy Titus Fall of Rome* for Bell/QTC, as well as *Antonio/Shylock* for Ride on Theatre. He has also appeared with Siren Theatre Company, Darlinghurst Theatre Company, Handspan Theatre Company and Union Theatre, Melbourne University. He played Stan in the feature film *Storm Warning* and his TV credits include *The Pacific* and *Headland*.



## **Annie Maynard** Helena/Snug/Lion

Annie Maynard trained at the Flinders University Drama Centre (2000–2001) and NIDA (2002–2004). Her theatre credits include *Sybil* (*Private Lives*) for QTC and State Theatre Company of SA, roles in *Maralinga Project* and *Capricornia* for Company B, *Marya Antonova* (*The Government Inspector*) and *Brooke* (*Noises Off*) for STCSA, and *Vixen* (*The Reindeer Monologues*) for Downstairs Belvoir. Her TV credits include *All Saints* (Misty Brown) and she has recorded many narrations for Vision Australia.



## **Pip Miller** Theseus/Oberon

Pip Miller has most recently performed with Griffin Theatre Company in *Tender* and plays a leading role in the forthcoming feature film *Lucky Country*. Other theatre credits include *The Vertical Hour* and *The Cherry Orchard* (STC), *The Clean House* (MTC), *The Goat* and *Stuff Happens* (Company B) *Tender* (B Sharp), as well as *Othello*, *Twelfth Night*, *As You Like It* and *Hamlet* (Bell Shakespeare). Before travelling to Australia, he spent several years with the Royal Shakespeare Company, National Theatre and the Young Vic. West End roles include Valmont in *Les Liaisons dangereuses* and the Inspector in *An Inspector Calls*. Film credits include *Sliding Doors* and *The Return of the Jedi*; and TV roles include *To Catch a Killer*, *Hammer Bay*, *All Saints*, *Supernova*, *The Bill*, *Trial and Retribution IV*, *Grafters* and *Heartbeat*.



## **Heather Mitchell** Hippolyta/Titania

Heather Mitchell's acting career includes numerous film and television roles as well as productions with the Sydney Theatre Company, Melbourne Theatre Company and State Theatre Company of SA. Recent theatre credits include *Tender* (Griffin and Company B); *Hamlet* and *The Winter's Tale* (Bell Shakespeare); and *Self Esteem*, *The Real Thing* and *White Devil* (STC). Films have included *Rogue Nation*, *Romulus*, *My Father*, *Thank God He Met Lizzie* and *Muriel's Wedding*; and TV roles *To Catch a Killer*, *All Saints*, *Five Mile Creek*, *Bodyline* and the *Spellbinder* series.



## **Elena Pavli** Hermia

Elena Pavli is a graduate of the Central School of Speech and Drama in London. She is a proud member of The Factory theatre company, where she has worked with Tim Carroll on *Hamlet*. Previous theatre credits include *Birds Without Wings* (Eastern Angles, UK Tour), *The Merchant of Venice* (Bristol Old Vic, UK Tour), *The Battle of Green Lanes* (Theatre Royal Stratford East). Film and television work includes *East West 101*, *Bubbles*, *Plane Spotting*, *Thank God He Met Lizzie*, and the independent feature *Amoc* (Metto Productions).



## **Matthew Walker** Lysander/Flute

Matthew Walker trained at NIDA, where he appeared in productions of *Big Love*, *Much Ado About Nothing*, *Grapes of Wrath*, *The Double Dealer*, *Waiting for Lefty* and *Romeo and Juliet*. Since graduating in 2004, his credits have included *Romeo and Juliet* (Bell Shakespeare), *Colder* (Griffin Theatre Company) and the feature film *The Children of Huang Shi*. On television he has had leading roles in *Legend of the Seeker* (Disney), *The Cut* (ABC), and *Headland* (Channel 7).



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 include a performance of Britten's War Requiem at the UWA Perth International Arts Festival, the inaugural performances of our new 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

**Brett Weymark** musical director and chorumaster

**Jo Jacobs** general manager

**Sarah Penicka** assistant chorumaster

**Josephine Allan** rehearsal pianist

**Holly Vale** marketing and development manager

**Mariese Shallard** operations manager

**Rhylla Mitchell** choir manager

### **SOPRANOS**

Jocelyn Aldis

Shelley Andrews

Marie-Helene Berteau

Jacqui Binetsky

Georgina Bitcon

Anne Blake

Anne Cooke

Julia County

Pam Cunningham

Rouna Daley

Catherine De Luca

Vanessa Downing

Natalie Fisher

Dorothy Gill

Judith Gorry

Belinda Griffiths

Caroline Gude

Claire Jordan

Sue Justice

Carolyn Lowry

Lyanne Macfarlane

Dympna Paterson

Vicky Pirolo

Laura Platts

Jacqueline Rowlands

Regula Scheidegger

Amy Smith

Niki van Herten

Narelle Vance

Kate Watts

Sara Watts

### **ALTOS**

Julie Aysom

Jan Borrie

Gae Bristow

Megan Brock

Kate Clowes

Ruth Collerson

Ruth Edenborough

Jan Fawke

Phoebe Ferguson

Penny Gay

Edith Gray

Rebecca Hagerty

Tracy Hall

Sue Harris

Kathryn Harwood

Vesna Hatezic

Sarah Howell

Melinda Jefferson

Mary Julian

Maggie McKelvey

Tijana Miljovska

Gabrielle Nemeth-

Taylor

Susie North

Alicia Ooi

Helen Pedersen

Beverley Price

Fiona Schubert

Megan Solomon

Vanessa South

Robyn Tupman

Catherine Wilson

Adriana Zlatinova

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## Credits and acknowledgements

The Sydney Symphony gratefully thanks the following companies, organisations and individuals for their support and contributions to this production:

Opera Australia wardrobe department – costume construction

Marc Psaila – casting agent

Sharolyn Kimmorley and Catherine Davis – rehearsal pianists

Royale and Co.

Orchestra of the Age of Enlightenment

Sydney Opera House Trust

Domino's Pizza

Jerrold Jones

Elena Hazelwood

Sydney Grammar School

# 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 boxed set of Rachmaninov orchestral works, conducted by 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  
Marrlane Broadfoot  
Brielle Clapson

## 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

- Emily Long  
Second Violin#
- Jacqueline Cronin  
Viola#
- Rowena Crouch  
Cello#

# = Contract Musician

# 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

## Cellos

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

## Double Basses

- 01 Kees Boersma  
Principal Double Bass  
Brian and Rosemary  
White Chair
- 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  
Flute  
Mr Harcourt Gough  
Chair
- 03 Carolyn Harris

## Piccolo

- Rosamund Plummer  
Principal

# MUSICIANS

## Oboes



## Cor Anglais



## Clarinets



## Bass Clarinet

## Bassoons



## 03



## Contrabassoon



## Horns



## 04



## 05



## 06



## Trumpets



## 02



## 03



## 04



## Trombones



## Percussion



## Piano



## Oboes

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

## 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

## Percussion

- 01 Rebecca Lagos  
Principal
- 02 Colin Piper

## Piano

- Josephine Allan  
Principal (contract)

# SALUTE

## PRINCIPAL PARTNER

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## GOVERNMENT PARTNERS

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Australian Government



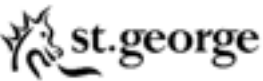
## PLATINUM PARTNERS

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## MAJOR PARTNERS

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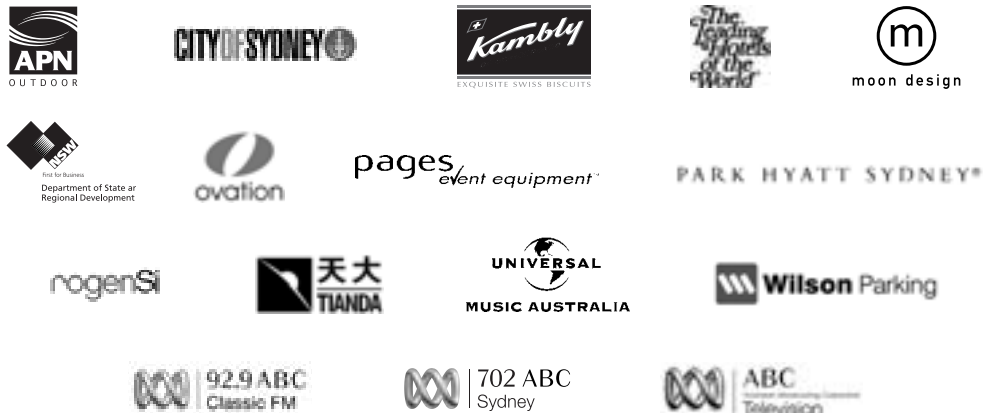


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The Sydney Symphony applauds the leadership role our Partners play and their commitment to excellence, innovation and creativity.

# DIRECTORS' CHAIRS

A leadership program which links Australia's top performers in the executive and musical worlds.

For information about the Directors' Chairs program, please call (02) 8215 4619.

01



02



03



04



05



06



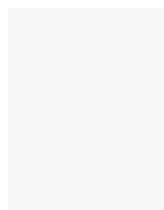
07



08



09



10



KEITH SAUNDERS

11



KEITH SAUNDERS

01  
Louise Johnson  
Principal Harp  
Mulpha Australia Chair

02  
Emma Sholl  
Associate Principal Flute  
Mr Harcourt Gough Chair

03  
Richard Gill OAM  
Artistic Director Education –  
Sandra and Paul Salteri  
Chair

04  
Ronald Prussing  
Principal Trombone  
NSW Department of State  
and Regional Development  
Chair

05  
Kees Boersma  
Principal Double Bass  
Brian and Rosemary White  
Chair

06  
Michael Dauth and  
Dene Olding  
Board and Council of the  
Sydney Symphony supports  
the Concertmaster Chairs

07  
Nick Byrne  
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RogenSi Chair  
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09  
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10  
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11  
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