

31 August & 1 September  
Sydney Opera House

# JAZZ AT LINCOLN CENTER ORCHESTRA AND THE SYDNEY SYMPHONY

Presenting Partner

CREDIT SUISSE 

SYDNEY  
SYMPHONY  
ORCHESTRA

Principal Partner



# SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra 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, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Fremaux, Sir Charles Mackerras, Zdenek Macal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

## **Simone Young**

Chief Conductor

## **Donald Runnicles**

Principal Guest Conductor

## **Vladimir Ashkenazy**

Conductor Laureate

## **Andrew Haveron**

Concertmaster  
Chair supported by  
Vicki Olsson

## **FIRST VIOLINS**

### **Andrew Haveron**

Concertmaster

### **Lerida Delbridge**

Assistant  
Concertmaster

### **Fiona Ziegler**

Assistant  
Concertmaster

### **Sun Yi**

Associate  
Concertmaster  
Emeritus

Sophie Cole  
Georges Lentz  
Nicola Lewis  
Emily Long  
Alexandra Mitchell  
Anna Skálová  
Léone Ziegler  
Sercan Danis<sup>o</sup>  
Marcus Michelsen<sup>†</sup>

### **Harry Bennetts**

Associate  
Concertmaster  
Jennifer Booth  
Brielle Clapson  
Claire Herrick  
Alexander Norton

## **SECOND VIOLINS**

### **Emma Jezek**

Assistant Principal

Alice Bartsch  
Rebecca Gill  
Emma Hayes  
Shuti Huang  
Wendy Kong  
Benjamin Li  
Caroline Hopson<sup>o</sup>  
Riikka Sintonen<sup>o</sup>  
Benjamin Tjoa<sup>o</sup>  
Dominic Azzit<sup>†</sup>

### **Kirsty Hilton**

Principal

### **Marina Marsden**

Principal

### **Marianne Edwards**

Associate Principal

Victoria Bihun  
Monique Irik  
Nicole Masters  
Maja Verunica

## **VIOLAS**

### **Tobias Breider**

Principal

### **Carrie Dennis**

Principal

### **Justin Williams**

Assistant Principal

Sandro Costantino  
Rosemary Curtin  
Jane Hazelwood  
Graham Hennings  
Amanda Verner  
Leonid Volovelsky

### **Anne-Louise**

### **Cornford**

Associate Principal

Stuart Johnson  
Justine Marsden  
Felicity Tsai

## **CELLOS**

### **Catherine Hewgill**

Principal

### **Kaori Yamagami\***

Guest Principal

### **Simon Cobcroft**

Associate Principal

### **Leah Lynn**

Assistant Principal

Kristy Conrau  
Timothy Nankervis  
Eliza Sdraulig<sup>o</sup>  
Paul Stender<sup>o</sup>  
Fenella Gill  
Elizabeth Neville  
Christopher Pidcock  
Adrian Wallis

## **DOUBLE BASSES**

### **Kees Boersma**

Principal

### **Alex Henery**

Principal

Dylan Holly  
Richard Lynn  
Jaan Pallandi  
Benjamin Ward  
David Campbell  
Steven Larson

## **FLUTES**

### **Emma Sholl**

Associate Principal

Carolyn Harris  
Lily Bryant<sup>†</sup>

### **Joshua Batty**

Principal

## **OBOES**

### **Diana Doherty**

Principal

Callum Hogan

**Alexandre Oguey**  
Principal Cor Anglais

### **Shefali Pryor**

Associate Principal

## **CLARINETS**

### **Francesco Celata**

Acting Principal

Christopher Tingay

### **Alexei Dupressoir<sup>o</sup>**

Acting Principal

Bass Clarinet

### **Alexander Morris**

Acting Associate Principal

## **BASSOONS**

### **Todd Gibson-Cornish**

Principal

### **Matthew Wilkie**

Principal Emeritus

### **Noriko Shimada**

Principal Contrabassoon

Fiona McNamara

## **HORNS**

### **Nicolas Fleury\***

Guest Principal

### **Euan Harvey**

Acting Principal

### **Lee Wadenpfuhl<sup>o</sup>**

Acting Principal 3rd Horn

Marnie Sebire

Rachel Silver

### **Geoffrey O'Reilly**

Principal 3rd Horn

## **TRUMPETS**

### **David Elton**

Principal

### **Brent Grapes**

Associate Principal

Anthony Heinrichs

Cécile Glémet

## **TROMBONES**

### **Ronald Prussing**

Principal

Nick Byrne

### **Christopher Harris**

Principal Bass Trombone

### **Scott Kinmont**

Associate Principal

## **TUBA**

### **Steve Rossé**

Principal

## **TIMPANI**

### **Mark Robinson**

Acting Principal

## **PERCUSSION**

### **Rebecca Lagos**

Principal

Timothy Constable

Brian Nixon<sup>\*</sup>

Tim Brigden<sup>\*</sup>

<sup>\*</sup> = Guest Musician

<sup>o</sup> = Contract Musician

<sup>†</sup> = Sydney Symphony Fellow

Grey = Permanent member of the Sydney Symphony not appearing in this concert

**GALA EVENT**

Thursday 31 August, 8pm

Friday 1 September, 8pm

Concert Hall,

Sydney Opera House

# JAZZ AT LINCOLN CENTER ORCHESTRA AND THE SYDNEY SYMPHONY

WYNTON MARSALIS' EPIC ALL RISE

**BENJAMIN NORTHEY** conductor

**JAZZ AT LINCOLN CENTER ORCHESTRA**

**WYNTON MARSALIS** music director and trumpet

**SYDNEY PHILHARMONIA CHOIRS**

**BRETT WEYMARK, ELIZABETH SCOTT**

and **TIM CUNNIFFE** chorus masters

**THE CONSORT OF MELBOURNE**

**EMMA PEARSON** soprano

**MICHELLE NICOLLE** alto

**WYNTON MARSALIS (born 1961)**

***All Rise (1999)***

i. Jubal Step

ii. A Hundred and A Hundred, A Hundred and Twelve

iii. Go Slow (But Don't Stop)

iv. Wild Strumming of Fiddle

v. Save Us

vi. Cried, Shouted, Then Sung

vii. Look Beyond

viii. The Halls of Erudition and Scholarship

(Come Back Home)

INTERVAL

ix. El 'Gran' Baile De La Reina

x. Expressbrown Local

xi. Saturday Night Slow Drag

xii. I Am (Don't You Run From Me)

**PRE-CONCERT TALK**

By Sam Weller in the  
Northern Foyer at 7:15pm

**ESTIMATED DURATION**

70 minutes

Interval – 20 minutes

45 minutes

This concert will run for  
approximately 2 hours  
and 15 minutes

**COVER IMAGE**

Jazz At Lincoln Center  
Orchestra performing  
with the Sydney Symphony  
Photo by Tim Skinner

PRESENTING PARTNER

CREDIT SUISSE 

PRINCIPAL PARTNER



# WELCOME

Welcome to this performance of *Jazz at Lincoln Center Orchestra and the Sydney Symphony*.

As the Sydney Symphony's Premier Partner, we are very proud to be presenting Wynton Marsalis' epic work *All Rise*.

We are delighted to be able to support this tour by the amazing musicians of Jazz at the Lincoln Center Orchestra, who, in this performance, combine forces with the Sydney Symphony and the Sydney Philharmonia Choir to present this extraordinary jazz symphony.

Only an artist of the calibre of Wynton Marsalis could successfully draw on such a huge range of American and African musical forms to create something this fresh and dynamic.

*All Rise* is a unique vision of the American cultural mosaic, expressed through music at the very highest levels of excellence.

We wish you a wonderful concert.

A handwritten signature in black ink, appearing to read 'R. Gibb', with a stylized flourish at the end.

**Richard Gibb**  
Chief Executive Officer  
Credit Suisse Australia

**CREDIT SUISSE** 

# ABOUT THE ARTISTS

## **BENJAMIN NORTHEY** conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. He has previously held the posts of Associate Conductor of the Melbourne Symphony Orchestra (2010-2019), Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Guest Conductor of the Melbourne Chamber Orchestra (2007-2010).

Northey studied conducting at Finland's Sibelius Academy with Professors Leif Segerstam and Atso Almila after being accepted as the highest placed applicant in 2002. He completed his studies at the Stockholm Royal College of Music with Jorma Panula in 2006.

Northey appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*La bohème*, *Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and the State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*).

His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony Orchestra.

Northey has collaborated with a broad range of leading artists including Pinchas Zukerman, Maxim Vengerov, Anne-Sofie von Otter, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, William Barton, Lu Siquing, Amy Dickson, Slava Grigoryan and many others.

Northey is highly active in the performance and recording of new Australian orchestral music having premiered dozens of major new works by Australian composers. He has previously been a board member of the Australian Music Centre.

An ARIA, AIR and Art Music Awards winner, he was voted *Limelight* magazine's Australian Artist of the Year in 2018. Northey's many recordings can be found on ABC Classic.

In 2023, he conducts the Melbourne, Sydney, Adelaide, Tasmanian and Christchurch Symphony Orchestras and the Hong Kong Philharmonic.



Benjamin Northey  
Photo by Laura Manariti

# ABOUT THE ARTISTS

## **JAZZ AT LINCOLN CENTER ORCHESTRA**

**WYNTON MARSALIS** music director, trumpet

**RYAN KISOR** trumpet

**KENNY RAMPTON** trumpet

**MARCUS PRINTUP** trumpet

**VINCENT GARDNER** trombone

**CHRIS CRENSHAW** trombone

**ELLIOT MASON** trombone

**SHERMAN IRBY** alto and soprano saxophones, flute, clarinet

**TED NASH** alto and soprano saxophones, flute, clarinet

**VICTOR GOINES** tenor and soprano saxophones, clarinet, bass clarinet

**NICOLE GLOVER** tenor and soprano saxophones, clarinet

**PAUL NEDZELA** baritone and soprano saxophones, clarinet, bass clarinet

**DAN NIMMER** piano

**CARLOS HENRIQUEZ** bass

**OBED CALVAIRE** drums

The mission of Jazz at Lincoln Center is to entertain, enrich and expand a global community for jazz through performance, education and advocacy.

With the world-renowned Jazz at Lincoln Center Orchestra and guest artists spanning genres and generations, Jazz at Lincoln Center produces thousands of performance, education, and broadcast events each season in its home in New York City (Frederick P. Rose Hall, “The House of Swing”) and around the world, for people of all ages. Jazz at Lincoln Center is led by Chairman Clarence Otis, Managing and Artistic Director Wynton Marsalis, and Executive Director Greg Scholl. Please visit us at [jazz.org](http://jazz.org).

The Jazz at Lincoln Center Orchestra (JLCO), comprising 15 of the finest jazz soloists and ensemble players today, has been the Jazz at Lincoln Center resident orchestra since 1988. Featured in all aspects of Jazz at Lincoln Center’s programming, this remarkably versatile orchestra performs and leads educational events

# ABOUT THE ARTISTS

in New York, across the US and around the globe, in concert halls, dance venues, jazz clubs, public parks, and with symphony orchestras, ballet troupes, local students and an ever-expanding roster of guest artists. Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works.

Education is a major part of Jazz at Lincoln Center's mission; its educational activities are coordinated with concert and Jazz at Lincoln Center Orchestra tour programming. Jazz at Lincoln Center educational programs reach over 110,000 students, teachers and general audience members.

Jazz at Lincoln Center, NPR Music and WBGO have partnered to create the next generation of jazz programming in public radio: *Jazz Night in America*. The series showcases today's vital jazz scene while also underscoring the genre's storied history. Hosted by bassist Christian McBride, the program features hand-picked performances from across the country, woven with the colorful stories of the artists behind them. *Jazz Night in America* and Jazz at Lincoln Center's radio archive can be found at [jazz.org/radio](http://jazz.org/radio).

Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra spends over a third of the year on tour. The big band performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world's leading symphony orchestras, including the New York Philharmonic, the Russian National Orchestra, the Berlin Philharmonic Orchestra, the Boston, Chicago and London Symphony Orchestras, the Orchestra Esperimentale in São Paulo, Brazil and others. In 2006, the Jazz at Lincoln Center Orchestra collaborated with

## ABOUT THE ARTISTS

Ghanaian drum collective Odadaa!, led by Yacub Addy, to perform “Congo Square,” a composition Marsalis and Addy co-wrote and dedicated to Marsalis’ native New Orleans. The Jazz at Lincoln Center Orchestra performed Marsalis’ symphony, *Swing Symphony*, with the Berliner Philharmoniker in Berlin, the New York Philharmonic in New York City in 2010 and the Los Angeles Philharmonic in Los Angeles in 2011. *Swing Symphony* is a co-commission by the New York Philharmonic, Berlin Philharmonic, Los Angeles Philharmonic and The Barbican Centre.

The Jazz at Lincoln Center Orchestra has also been featured in several education and performance residencies in the last few years, including those in Vienne, France; Perugia, Italy; Prague, Czech Republic; London, England; Lucerne, Switzerland; Berlin, Germany; São Paulo, Brazil; Yokohama, Japan; and others.

Television broadcasts of Jazz at Lincoln Center programs have helped broaden the awareness of its unique efforts in the music. Concerts by the Jazz at Lincoln Center Orchestra have aired in the US, England, France, Spain, Germany, the Czech Republic, Portugal, Norway, Brazil, Argentina, Australia, China, Japan, Korea and the Philippines. Jazz at Lincoln Center has appeared on several XM Satellite Radio live broadcasts and eight Live From Lincoln Center broadcasts carried by PBS stations nationwide, including a program which aired on October 18, 2004 during the grand opening of Jazz at Lincoln Center’s new home, Frederick P. Rose Hall, and on September 17, 2005 during Jazz at Lincoln Center’s Higher Ground Benefit Concert. Jazz at Lincoln Center’s Higher Ground Benefit Concert raised funds for the Higher Ground Relief Fund that was established by Jazz at Lincoln Center, and was administered through the Baton Rouge Area Foundation to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina, and to provide other general hurricane relief.



## ABOUT THE ARTISTS

In 2015, Jazz at Lincoln Center announced the launch of Blue Engine Records, a new platform to make its vast archive of recorded concerts available to jazz audiences everywhere. The label is dedicated to releasing new studio and live recordings as well as archival recordings from past Jazz at Lincoln Center performances, and its first record – *Live in Cuba*, recorded on a historic 2010 trip to Havana by the Jazz at Lincoln Center Orchestra with Wynton Marsalis – was released in October 2015. *Big Band Holidays* was released in December 2015, *The Abyssinian Mass* came out in March 2016, *The Music of John Lewis* was released in March 2017, and the JLCO's *Handful of Keys* came out in September 2017. Blue Engine's *United We Swing: Best of the Jazz at Lincoln Center Galas* features the Wynton Marsalis Septet and an array of special guests, with all proceeds going toward Jazz at Lincoln Center's education initiatives. Blue Engine's most recent album releases include 2018's *Una Noché con Ruben Blades* and 2019's *Betty Carter's The Music Never Stops*. Fourteen other recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed: *Vitoria Suite* (2010), *Portrait in Seven Shades* (2010), *Congo Square* (2007), *Don't Be Afraid...* *The Music of Charles Mingus* (2005), *A Love Supreme* (2005), *All Rise* (2002), *Big Train* (1999), *Sweet Release & Ghost Story* (1999), *Live in Swing City* (1999), *Jump Start and Jazz* (1997), *Blood on the Fields* (1997), *They Came to Swing* (1994), *The Fire of the Fundamentals* (1993) and *Portraits by Ellington* (1992).

**For more information on Jazz at Lincoln Center, please visit [www.jazz.org](http://www.jazz.org)**



Jazz at Lincoln Center Orchestra. Photo by Piper Ferguson.



# ABOUT THE ARTISTS

## WYNTON MARSALIS

Wynton Marsalis is the Managing and Artistic Director of Jazz at Lincoln Center. Born in New Orleans, Louisiana in 1961, Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Marsalis made his recording debut as a leader in 1982 and has since recorded more than 70 jazz and classical albums which have garnered him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammy Awards in the same year; he repeated this feat in 1984.

Marsalis' rich body of compositions includes *Sweet Release*, *Jazz: Six Syncopated Movements*, *Jump Start and Jazz*, *Citi Movement/Griot New York*, *At the Octoroon Balls*, *In This House*, *On This Morning* and *Big Train*. In 1997, Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. His compositions have been performed by many of the world's leading orchestras, including the New York, Berlin and Los Angeles Philharmonics, and the Atlanta and Boston Symphony Orchestras.

Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He conducts educational programs for students of all ages and hosts the popular Jazz for Young People™ concerts produced by Jazz at Lincoln Center. Marsalis has also written and is the host of the video series *Marsalis on Music* and the radio series *Making the Music*; he has also written six books.

In 2001, Marsalis was appointed Messenger of Peace by Kofi Annan, former Secretary-General of the United Nations; he has also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program. In 2009 he was awarded France's Legion of Honor, the highest honor bestowed by the French government.



Wynton Marsalis  
Photo by Piper Ferguson

# ABOUT THE MUSIC

Wynton Marsalis writes of his work *All Rise*:

The 20th was the century of communication. The 21st will be the century of integration. Our rapidly developing global community is the most exciting modern reality. But to the first jazz musicians in New Orleans, Louisiana, some 100 years ago, the global village was already real. Pianist and composer Jelly Roll Morton said, “We had all nations in New Orleans, but with the music, we could creep in closer to other people.” Today the world is so small, we don’t need music to creep in closer to other people: we are close. The larger question of this moment is how will we translate our differences into a collective creativity? That’s where the blues comes in. The blues is an approach to harmony, a way of rhythm and a body of vocal textures sung through horns. It’s a melodic attitude featuring minor in the major mode and major in the minor mode, the pentatonic scales of Eastern music, the quarter tones and altered scales of Near and Middle Eastern music. The blues is call and response, as well as the high shuffle of a cowbell in some thick African drum stretto. But mostly, it is an attitude towards life, celebrating transcendence through acceptance of what is and proceeding from there in a straight line to the nearest groove. With the blues you got to give some to get some.

*All Rise* is structured in the form of a 12 bar blues. It is separated into three sections of 4 movements. Each section expresses different moments in the progression of experiences that punctuate our lives. It is a personal and communal progression. The first four movements are concerned with birth and self-discovery; they are joyous. The second four movements are concerned with mistakes, pain, sacrifice and redemption. They are sombre and poignant. The last four are concerned with maturity and joy. *All Rise* contains elements of many things I consider to be related to the blues: the didgeridoo, ancient Greek harmonies and modes, New Orleans brass bands, the fiddler’s reel, clave, samba, the down home



The 2002 release of *All Rise*, recorded with the Los Angeles Philharmonic and the Jazz at Lincoln Center Orchestra.

# ABOUT THE MUSIC

church service, Chinese parade bands, the Italian aria, and plain ol' down home ditties. Instead of combining many different styles on top of a vamp, I try to hear how they are the same. In attempting to unite disparate and large forces, everyone has to give up something in order to achieve a greater whole. The jazz band has to play more 2/4 marches and ostinato bass grooves, while the orchestra has to adapt to a percussive roughness and the metronomic dictates of a rhythm section. The choir must do lots of waiting. The fun is in the working together.

## **i. Jubal Step**

We are created in joy and we love to create. The main theme is a little riff my great Uncle Alfonse, who was born in 1883, used to sing to me when I was boy.

This movement is a march. Jazz, ragtime, the fiddler's reel, and most South American dance rhythms are connected through the march. The men sing "Ah Zum," to mean from the beginning to the end in one instant, and then we begin. The "Ah" also means "and," as if to say our beginning is a continuation. Soon everything starts spinning and then the families (strings, woodwinds, percussion, etc.) dance together. In the introduction, the jazz band plays small samba drums called tambourin and progresses from elemental syncopation to an involved Latin rhythm called "cascara."

The harmonic direction is ambiguous. It could be in F major or C dominant or D minor. In the middle vocal section the men sing "M-m-m-m" as if calling for their mothers, and the women sing "Da-da-da-da-da" as if calling for their daddies. The orchestra is in F Dorian while the choir sings blues in E flat and C.

Because every march must have a trio, there is a trio section for flute, bassoon and clarinet. Then the jazz band enters on an A flat dominant 7 chord, implying minor blues in the key of C. The orchestra returns for what will be

# ABOUT THE MUSIC

an extended coda featuring African inflected moving bass with open orchestral chords, a syncopated blues riff in the jazz band and the “cascara” rhythm in the percussion.

## **ii. A Hundred and A Hundred, A Hundred and Twelve**

The joy of play.

This is based on a little chant my son Simeon sang for about two hours on a train ride. It begins in the key of C sharp major and ends in D flat major with many modulations in between. It is a form of danzon that utilizes what we call New Orleans clave. It features juxtaposition of the low and high registers and a repeated teasing theme with wa-wa trumpet or trombone. It also has samba and bossa nova rhythms, as well as a type of counterpoint that comes from New Orleans jazz.

## **iii. Go Slow (But Don't Stop)**

From the cradle to the grave everyone loves love. Getting it and giving it.

The form of this movement follows the process of emotional maturation in romantic matters. The opening waltz is naïve and adolescent. It is a pastoral folk theme which progresses down a cycle of fourths from D to A to E to B to F sharp to C sharp to A flat major. The jazz band orchestra enters in the key of A flat with an unusual type of integrated harmonic voicing. This section is sensuous, adult and active. It culminates in a piano solo that features six bar phrases. The last section combines the jazz and symphonic orchestras in a typical jazz-with-strings type format plus a few unusual blues twists. This last rung of the romance is wistful and aged.

## **iv. Wild Strumming of Fiddle**

We discover we can do wonderful things, get the big head and get lost in a labyrinth of our own magnificence.

This movement is the country fiddle with well-rooted bass in the key of A major. It questions whether the American school of fiddle playing,

# ABOUT THE MUSIC

simpler in harmony but stronger in groove, should not have received more attention from American composers. Each section – violins, violas, cellos and bass – is introduced one at a time before the main theme enters. The wild strumming on open strings is full syncopated juxtaposition with the bass utilizing melodic fourths found in some types of African music and the treble using the open string scrapings of the country fiddle. I used three different modes of exposition in this movement: 1) the chorus format of jazz and all-American popular music, 2) fugue, and 3) a groove in the African six-eight clave which is stated by trumpet and horns.

## **v. Save Us**

We mess up.

No use to beg, but the name of the Lord will be found on everybody's lips in times of crisis. The drums of war recycle the relationship of a battalion of Brazilian tambourin in call and response with a battery of percussion. The cowbell articulates the African six-eight clave. An alternating vamp of five-four and six-four in the key of F minor leads to a new harmonic progression and groove, in the style of John Coltrane. On top of this groove is a string counterpoint led by two saxophones. Two trombones improvising presage the funeral procession in the next movement. Then we hear a different concept of the blues harmony with the teeming choir against the solo cries of "Save us" and "For we know not what to do." The choir uses a fragment of the fugal theme from movement four to express "Help us, oh Lord." A trumpet solo in response to the cries of "Save us" declares "Permission denied." Then the brass slaps with saxophone scurrying; this evokes the scrambling that goes on whenever the bright light of justice is shone on dense segments of willful darkness. Wess, in his inimitable style, ends this movement with a soulful cry.



# ABOUT THE MUSIC

## **vi. Cried, Shouted, Then Sung**

We suffer. After crying for denied mercy we move on to death.

This movement begins with the New Orleans funeral that is always initiated by the solo trombone. Vic provides the proper Crescent City filigree on his clarinet. We then progress to the English Brass Choir, followed by the solo violins – all in mourning, the first signs of healing. The reverend shouts a sermon in the tradition of the Afro-American church. The tuba preaches, the French horns are the choir, the jazz trumpet is a sister in the back of the church, and the jazz trombone of Ron Westry is the elder deacon and chief co-signer. After the sermon the choir sings of the arrogant and self-aggrandized viewpoints that always lead to gross inhumanity in the name of God and in the name of Jesus. This movement progresses from C minor to F major to D minor to A minor. To A something or another.

## **vii. Look Beyond**

We ask forgiveness and are redeemed.

After some introductory passages, the pastoral main theme is stated by bass, then cello, then viola. Each statement is answered by bass, clarinet and alto saxophone of the jazz band. With each reiteration the theme becomes more syncopated under the influence of a washboard-inflected groove. The washboard is the folk element of the blues that cannot be corrupted. It represents the strength to resist over-refinement and willful descent into ever more elite forms of intellectual masturbation that often replace basic human engagement. A washboard puts you right in the laundry room where souls are cleansed and replenished. “Look beyond” means look past what you have been taught, what you want, what you feel. Beyond what is expected. Beyond all judgment – to what you know. This is sung to a backbeat which represents under-refined forms of human engagement that preclude the type of thought, sophistication and feeling that enriches

# ABOUT THE MUSIC

civilization. We look beyond that static groove to the fluid motion of swing. This movement progresses through the keys of A flat major, F major, G major and D dominant.

## **viii. The Halls of Erudition and Scholarship (Come Back Home)**

We are forgiven and welcomed home.

This movement features the brass and percussion. In the first movement everything spins. Here, the brass bounces and throbs with the same motion and basic melodic structure. The low brass appear periodically in a “God’s trombones” type of response derived from Afro- and Anglo-American folk music. This piece stays in the key of F major because once you get home there’s no place else to go. The brass, woodwinds and strings say their piece and the jazz orchestra returns again and again to repeat the same phrase, “Welcome Back Home.” A Printupian trumpet solo further clarifies “Welcome” because to swing means to welcome. In the end the choir comes from the contemplative space of suffering and resolve that produced the majestic Negro Spirituals.

## **ix. El ‘Gran’ Baile De La Reina**

We are reborn in joy.

The deepest expression of joy short of spiritual rapture is romance. And romance’s calling card is dance. This movement is an integration of various types of Latin dances, from Argentinian Milonga to Afro-Cuban Mambo. There are periodic rubato solo sections for the man (cello) and woman (violin) to work things out. We end with a big coda in the style of the large South American dance orchestras.

# ABOUT THE MUSIC

## **x. Expressbrown Local**

Who doesn't love trains? From the toy train to the express train to the bullet train to John Coltrane.

The train also has symbolic significance for the Afro-American. From Duke Ellington's "Track 360" to Aaron Copland's "John Henry," the train is freedom and power. Train tracks often delineate black and white neighborhoods in the south. The Underground Railroad was the Freedom Train. The Gospel Train is the Glory Train. The basic shuffle of the blues is the chugging of engine and wheels. The cries, shouts and exhortations of horns are many, many train whistles tooting at will. Even the complicated lines of bebop have a relationship to the big country swing of the Western train. Charlie Parker was from Kansas City. They know about trains there.

## **xi. Saturday Night Slow Drag**

The slow blues – unsentimental romance, wise love, a dance, an attitude, a modality.

The slow drag – vertical expression of the most salacious horizontal aspirations.

Saturday night – when things that should be confessed on Sunday take place.

## **xii. I Am (Don't You Run From Me)**

Sunday morning. God's love calls us to rise to the complete fulfillment of who we are. We choose how high and how soon. From the I AM of materialistic self-aggrandizement to the great I AM of brotherhood, sharing and love. There is no greater journey or battle for individuals or groups. The act of rising is itself thanks for God's love which is the source of all life and creativity.

# TEXTS

## **i. Jubal Step**

Ah Zum.

## **ii. A Hundred and A Hundred, A Hundred and Twelve**

A hundred and a hundred, a hundred and twelve.  
A hundred and a hundred, a hundred and twelve.  
A hundred and a hundred, a hundred and a hundred,  
and a hundred and twelve.

## **v. Save Us**

(General hollering and sounds of discomfort, chaos  
and angst)

Comfort me, comfort me  
Save us, O Lord  
For we know not what we do.  
Help us, O Lord  
For we know not what we do.  
O Lord, have mercy on us.  
Please Lord, please Lord  
Mercy, mercy  
Forgive me.  
Save us, O Lord  
For we know not what we do.  
Help us, O Lord  
Set me free.

## **vi. Cried, Shouted, Then Sung**

Our fellow man,  
Break him up, where him stand,  
Slap away him open hand.  
Steal him gold and take him land.  
Then give him Jesus.  
Jesus, save him soul, Jesus.

Oh cry his children,  
Hear them cry aloud.  
So, mock our children, hear them  
Sanctify the lies we've sold.  
And that same Jesus  
Come to save our souls.

Ride on, King Jesus.  
Teach us to be  
Our fellow man,  
In him in me,  
All sing freedom, freedom.  
Let it ring, freedom,  
Was always is and will be.  
Oh Freedom, freedom, freedom.  
In the name of Jesus be. Beyond.

## **vii. Look Beyond**

Thy will be done on earth as it is in heaven.  
Almighty God, Thy love is forever healing.  
Hosanna in the highest. All glory in Thy holy name. Hosanna.  
Look beyond, look beyond.  
Beyond

# TEXTS

## viii. The Halls of Erudition and Scholarship (Come Back Home)

Raise your hands and praise the Lord. Hallelu.  
Raise your voice and praise the Lord, O Hallelu.  
Raise your hearts and feel the Love of our God.  
Let God be what He is in you.

Little David come play your harp,  
And the angels sing.  
I hear Gabrielle a-blowin' her horn.  
Baa-bee-doo-bee, doo-bee  
Baa-bee doo-bee-doo  
Baa-doo-bee doo-bee doo-bee  
God is calling us. "Come back home."

You keep on knockin' but you won't come in.  
You keep on walkin' past the house He's in.  
He's always home, don't you mind what  
they say,  
And not one soul is ever turned away.  
Yes, the Lord's always here to hold our hands.  
And He say come back home.

Come by Lord, come by Lord.  
Hear me prayin' won't you come by Lord.

In my deep sorrow did our Lord appear.  
A song He giveth me to calm my fears.  
Come by Lord, come by Lord.  
Hear me prayin' won't you come by Lord.  
In His song my soul abides.  
In every cry and joyous shout,  
I AM PRESIDES.  
We offered You our song to harmonize.  
Our song, healing.

Come by Lord, come by Lord,  
Hear me prayin', won't you come by Lord.  
O my Lardy, won't you come by here,  
O sweet Jesus, won't you come by here.  
Save our souls, Lardy, save our souls,  
Save our souls, Lord, save my soul.  
Hear me prayin' won't you come by Lord.  
Bleed my song till it sings untrue,  
Still I'm gonna sing my song in blue.  
Glory train coming through.  
Help us Lord sing our souls, sing our song.  
Yes the Lord's always here to hold our hands.  
And He say come back, and He say  
come back,  
And He say come back home.

## xii. I Am (Don't You Run From Me)

I say All Rise,  
And be heard.  
And now All Rise,  
Choose to be.

Oh, hear the cry of God's sweet love  
Call to be who you are.  
All choose, all see, all rise, all be, the love  
of God,  
To praise His name.  
All Rise, All Rise, give thanks for all life.

Zurn, zum, zum, I am, I am, I am.  
Thy will be done.  
Lord, comfort me.

Wantin' to buy everything you see.  
What's bought won't make you be.  
Oh. why don't you tell me  
Why you keep on pushin' me 'round  
And knockin' me down.  
Can't you see that I'm gonna rise and rise and,  
Oh yes! Our Lord has given us all

I am. All Rise.  
For the glory of God.

Thy will be done, Lord comfort me.  
Look beyond, look beyond, higher.  
Look higher, look higher and higher  
I am.  
Look beyond.  
All Rise.

Listen up and hear me sing my song  
I'm a-sing it loud and long.  
Oh! And don't you think that you can feel  
my song  
Lest you comfort me.  
You runnin' around, oh you grabbin'.

Something that just refuses to die  
Open your heart and see,  
Then you'll hear the sweet soul  
Of what I sing.  
It's for you and for me.  
Oh, don't you run, baby don't you run,  
Don't you run from me

# SYDNEY PHILHARMONIA CHOIRS

## SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

**BRETT WEYMARK OAM** Artistic and Music Director

**DR ELIZABETH SCOTT** Associate Music Director

**TIM CUNNIFFE** Assistant Chorus Master and Principal Rehearsal Pianist

**DANIEL GUO, BILL RISBY, STEPHEN WALTER**  
Rehearsal Pianists

Thanks to Newington College for providing rehearsal space for this program.

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and is a Resident Company of the Sydney Opera House. Led by Artistic and Music Director Brett Weymark OAM and Associate Music Director Dr Elizabeth Scott, Sydney Philharmonia Choirs comprises three auditioned and three community choirs that perform repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own season of concerts as well as collaborating with leading conductors, soloists and orchestras.

In 2002, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Sir Simon Rattle), returning again in 2010 to celebrate the Choirs' 90th anniversary. The Choirs also perform in the Sydney Symphony Orchestra's concert season every year, as they have done for over 80 years.

2020 was Sydney Philharmonia Choirs' centenary and saw the realisation of an inspiring commissioning project – *100 Minutes of New Australian Music* – featuring works from composers including Elena Kats-Chernin, Deborah Cheetham Fraillon and Brett Dean. In 2022 the Choirs took part in the reopening of the Sydney Opera House Concert Hall, performing Mahler's *Resurrection* Symphony with the Sydney Symphony Orchestra. In 2023, Brett Weymark celebrates his 20th anniversary as Artistic Director with an exciting season including Verdi's *Requiem*, Orff's *Carmina Burana* and the return of ChorusOz singing Mahler's Eighth Symphony.

# SYDNEY PHILHARMONIA CHOIRS

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Catherine Bryant  
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Anne Cooke  
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Pam Cunningham  
Rouna Daley  
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Photo by Keith Saunders

# ABOUT THE ARTISTS

**BRETT WEYMARK** chorus master  
Artistic and Music Director  
Sydney Philharmonia Choirs

One of Australia's foremost choral conductors, Brett Weymark OAM is celebrating his 20th season with Sydney Philharmonia Choirs. Appointed Artistic & Music Director in 2003, he has also conducted the Sydney, Adelaide, Queensland, West Australian and Tasmanian symphony orchestras, Orchestra of the Antipodes, Sydney Youth Orchestra, New Zealand Symphony Orchestra, Hong Kong Philharmonic and productions for WAAPA, Pacific Opera and OzOpera. He has performed with Opera Australia, Pinchgut Opera, Australian Chamber Orchestra, The Song Company and Musica Viva.

He studied singing and conducting at Sydney University and the Sydney Conservatorium of Music and continued conducting studies with Simon Halsey, Vance George, Daniel Barenboim and Sir John Eliot Gardiner, amongst others.

His repertoire at SPC has included Bach's Passions and Christmas Oratorio, the requiems of Mozart, Verdi, Duruflé and Fauré and Orff's *Carmina Burana*. He champions Australian composers and has premiered works by Matthew Hindson, Elena Kats-Chernin, Peter Sculthorpe, Ross Edwards and many others. He has prepared choirs for Sir Charles Mackerras, Zubin Mehta, Edo de Waart, Vladimir Ashkenazy and Sir Simon Rattle. He has recorded for the ABC and conducted film scores for *Happy Feet*, *Mad Max: Fury Road* and *Australia*.

Recent highlight performances include Sondheim's *Sweeney Todd* (West Australian Opera), Paul Stanhope and Steve Hawke's *Jandamarra* (SSO), Michael Tippett's *A Child Of Our Time* (Adelaide Festival) and *Carousel* (State Opera South Australia). In 2023, he has led Sydney Philharmonia Choirs in Handel's *Samson*, *The Golden Age of Broadway* for the Sydney Opera House's 50th anniversary Inside Out at the House festival, Verdi's Requiem and ChorusOz in Mahler's Eighth Symphony.



Photo by Keith Saunders



# ABOUT THE ARTISTS

**ELIZABETH SCOTT** chorus master  
Associate Music Director  
Sydney Philharmonia Choirs

Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. A former SPC Assistant Chorus Master (2006 – 2008) and Acting Music Director (2013), she was appointed Associate Music Director in 2022. She is a Lecturer in Choral Conducting at the Sydney Conservatorium of Music (University of Sydney) and has been the Choral Director of the NSW Schools Spectacular (NSW Department of Education) since 2009.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. Elizabeth is a graduate of Symphony Australia's Conductor Development Program and holds a Doctorate of Musical Arts in Choral Conducting.

Elizabeth is a regular chorus master for the Sydney Symphony Orchestra and has previously prepared choirs for Simone Young, Sir Simon Rattle and David Robertson. Appearing recently as a guest conductor for the Canberra Symphony Orchestra and the National Youth Choir of Australia, Elizabeth also regularly works with Gondwana Choirs and Cantillation.

Recent performance highlights include 2022's *Mozart: Requiem & Revelations* and *Bach Mass in B Minor, Berliner Messe* and *St John's Passion Reimagined* (2021), *Considering Matthew Shepherd* (2020) and *Music at the Movies* (2019).

**TIM CUNNIFFE** chorus master

Raised in Busselton, Western Australia, Tim took his first paid gig at age 15 in a local piano bar, before moving to Perth to complete a degree in classical piano at WAAPA under Dr Jean Roberts, taking a semester at the Crane School of Music in upstate New York. He later studied piano with Dr Robert Curry and conducting with Dobbs Franks.

He forged his career in Western Australia, where he is best known as music director of more than 30 stage shows, co-creator of more than 80 cabaret shows presented around the world, lecturer in Music Theatre at WAAPA, conductor of the Churchlands Choral Society for 12 years, and for his long association with His Majesty's Theatre. He was the resident Musical Director of Downstairs @ The Maj from its inception, directed and arranged the music for the theatre's centenary gala in 2004, and conducted many performances within its walls, most memorably *Irene* in 2008 with Hollywood legend Debbie Reynolds.

Since relocating to Sydney in 2012, his work includes serving as Assistant Conductor on national tours of *The King and I* (OA/GFO), *Dirty Dancing* (GFO), *We Will Rock You* (GFO), and *Jersey Boys* (New Theatricals). Tim maintains his connection to the Music Theatre world as a regular pit musician and audition accompanist, and as a sessional lecturer at NIDA. In 2021 and 2022, Tim was invited to return to WAAPA as a Visiting Artist, to conduct their seasons of *Crazy For You* and *Mack and Mabel* at The Maj.

In January 2022 he joined Sydney Philharmonia Choirs as Assistant Chorus Master and Principal Repetiteur.



Photo by Keith Saunders



Photo by Pilar Mata Dupont

# ABOUT THE ARTISTS

## THE CONSORT OF MELBOURNE

**FREDERICA CUNNINGHAM** alto

**TIMOTHY REYNOLDS** tenor

**STEVEN HODGSON** baritone

**JERZY KOZLOWSKI** bass

The Consort of Melbourne is Melbourne's premier vocal ensemble, bringing together the city's finest chamber singers under the artistic direction of Steven Hodgson. Typically performing *a capella* (unaccompanied) with one singer per part, The Consort of Melbourne champions historic and contemporary repertoire, bringing 1000 years of vocal music to life with an intimacy and verve that leaves audiences spellbound.

Founded by Warren Trevelyan-Jones and Peter Tregear, the Consort gave its debut performance in September 2008. Since then it has presented regular concert series at the Melbourne Recital Centre and has been invited to collaborate with groups and artists including the Rolling Stones, Australian Chamber Orchestra, Melbourne and Sydney symphony orchestras, Song Company, Spiritualized, Ludovico's Band, La Compañía, Genesis Baroque and drag legend Taylor Mac.

Major premiere performances include Deborah Cheetham's *Eumeralla* in 2018 and Wally Gunn and Maria Zajkowski's *I heart Artemis* in 2022, with whom they completed a prestigious UKARIA residency.



Photo by Ian Laidlaw

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ARTIST LIAISON MANAGER  
Ilmar Leetberg  
ARTISTIC ADMINISTRATOR  
Hannah Cui

### Library

HEAD OF LIBRARY SERVICES  
Alastair McKean

LIBRARY  
Victoria Grant  
Mary-Ann Mead

### Education

HEAD OF EDUCATION & COMMUNITIES  
Sonia de Freitas

EDUCATION & COMMUNITY  
ENGAGEMENT PRODUCER  
Meklit Kibret

EDUCATION & COMMUNITIES  
PROGRAM ADMINISTRATOR  
Daniella Pasquill

EDUCATION & COMMUNITIES  
BOOKING ASSISTANT  
Alice Jarman-Powis

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## BUSINESS SERVICES

DIRECTOR OF FINANCE  
Sarah Falzarano

FINANCE MANAGER  
Daniela Ramirez

ACCOUNTANT  
Minerva Prescott

ACCOUNTS ASSISTANT  
Emma Ferrer

PAYROLL MANAGER  
Laura Soutter

IT MANAGER  
Jonathan Zaw

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## DEVELOPMENT

DIRECTOR OF DEVELOPMENT  
Jennifer Drysdale

### Corporate Relations

HEAD OF CORPORATE RELATIONS  
Morgan Merrell

CORPORATE RELATIONS OFFICER  
Bridget Geraghty

### Philanthropy

HEAD OF PHILANTHROPY  
Lauren Patten

EVENTS OFFICER  
Patricia Laksmo

MAJOR GIFTS OFFICER  
Rachel Mink

PHILANTHROPY OFFICER  
Laura Brotodihardjo

PHILANTHROPY COORDINATOR  
Gabriela Postma

## MARKETING

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Luke Nestorowicz

ASSOCIATE DIRECTOR, MARKETING  
CAMPAIGNS  
Alison Primmer

HEAD OF DIGITAL  
Andrea Reitano

EDITORIAL MANAGER  
Hugh Robertson

PRODUCER, DIGITAL CONTENT  
Craig Abercrombie

PUBLICITY MANAGER  
Alyssa Lim

SENIOR MARKETING MANAGER  
Douglas Emery

MARKETING MANAGER  
Nicola Solomou

MARKETING ASSOCIATE  
Alex Fontaine

DIGITAL MARKETING COORDINATOR  
Chris Slavez

HEAD OF CRM  
Lynn McLaughlin

GRAPHIC DESIGNER  
Amy Zhou

MARKETING COORDINATOR  
Ann He

### Customer Service & Ticketing

HEAD OF CUSTOMER SERVICE &  
TICKETING  
Pim den Dekker

CUSTOMER SERVICE & TICKETING  
SUPERVISOR  
Laura Clark

CUSTOMER SERVICE REPRESENTATIVES  
Michael Dowling  
Aiden Atan-Sanchez  
Sami Nelson

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## OPERATIONS & PRODUCTION

DIRECTOR OF OPERATIONS  
Kerry-Anne Cook

OPERATIONS MANAGER  
Aeva O'Dea

HEAD OF PRODUCTION  
Ross Chapman

PRODUCTION MANAGER  
Elissa Seed

PRODUCTION ADMINISTRATOR  
Laura Sturrock

SENIOR PRODUCTION SUPPORT  
Tom Farmer

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## ORCHESTRA MANAGEMENT

DIRECTOR OF ORCHESTRA  
MANAGEMENT  
Aernout Kerbert

ORCHESTRA MANAGER  
Brighdie Chambers

ORCHESTRA COORDINATOR  
Emma Winestone

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## PEOPLE & CULTURE

DIRECTOR OF PEOPLE & CULTURE  
Daniel Bushe

SENIOR ADVISOR, CULTURE & WELLBEING  
Rosie Marks-Smith

PEOPLE & CULTURE/ADMINISTRATIVE  
PROJECTS MANAGER  
Amy Walsh

“SYDNEY”  
“SYMPHONY”  
“ORCHESTRA”

# Emotions through music

Music stirs emotion in all of us. That's why Credit Suisse has supported the Sydney Symphony Orchestra as Premier Partner since 2010.

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