

16 & 18 November 2023

# SIMONE YOUNG CONDUCTS DAS RHEINGOLD

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

### Harry Bennetts

Associate Concertmaster

### Fiona Ziegler

Assistant Concertmaster

Sophie Cole

Claire Herrick

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Anna Skdlová

Léone Ziegler

Dominic Azzi†

Serao Danis\*

Benjamin Tjoo\*

### Alexandra Osborne

Associate Concertmaster

### Sun Yi

Associate Concertmaster

Emeritus

Jennifer Booth

Brielle Clapson

## SECOND VIOLINS

### Lerida Delbridge

Assistant Concertmaster

### Marina Marsden

Principal

### Emma Jezek

Assistant Principal

Alice Bartsch

Victoria Bihun

Rebecca Gill

Emma Hayes

Monique Irik

Wendy Kong

Benjamin Li

Nicole Masters

Maja Verunica

Caroline Hopson\*

Riikka Sintonen\*

### Kirsty Hilton

Principal

### Marianne Edwards

Associate Principal

Shuti Huang

## VIOLAS

### Tobias Breider

Principal

### Carrie Dennis

Principal

### Justin Williams

Assistant Principal

Sandra Costantino

Rosemary Curtin

Jane Hazelwood

Graham Hennings

Stuart Johnson

Felicity Tsai

Amanda Verner

Leonid Volovelsky

Aidan Filshie†

### Anne-Louise

Comerford

Associate Principal

Justine Marsden

## CELLOS

### Catherine Hewgill

Principal

### Simon Cobcroft

Associate Principal

### Leah Lynn

Assistant Principal

Kristy Conrau

Fenella Gill

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

Miles Mullin-Chivers\*

Eliza Sdraulig\*

Paul Stender\*

Elizabeth Neville

## DOUBLE BASSES

### Kees Boersma

Principal

### Alex Henery

Principal

Dylan Holly

Steven Larson

Richard Lynn

Jaan Pallandi

Nemanja Petkovic\*

Benjamin Saffir\*

David Campbell

Benjamin Ward

## FLUTES

### Joshua Batty

Principal

### Emma Sholl

Associate Principal

Carolyn Harris

### Katie Zagorski\*

Acting Principal Piccolo

## OBOES

### Diana Doherty

Principal

Callum Hogan

Noah Rudd†

### Alexandre Oguey

Principal Cor Anglais

### Shelali Pryor

Associate Principal

## CLARINETS

### Francesco Celata

Acting Principal

### Alexander Morris

Acting Associate Principal

Christopher Tingay

### Romola Smith\*

Acting Principal

Bass Clarinet

## BASSOONS

### Matt Ockendenk

Guest Principal

Fiona McNamara

### Noriko Shimada

Principal Contrabassoon

### Todd Gibson-Cornish

Principal

### Matthew Wilkie

Principal Emeritus

## HORNS

### Tim Jones\*

Guest Principal

### Euan Harvey

Acting Principal

Wagner Tuba

Marnie Sebire

Rachel Silver

Ian Wildsmith\*

Lee Wadenpfuhl\*

Wagner Tuba

Nicola Baker\*

Wagner Tuba

Abbey Edlin\*

Wagner Tuba

Adrian Uren\*

Wagner Tuba

### Geoffrey O'Reilly

Principal 3rd

## TRUMPETS

### David Elton

Principal

Cécile Glémot

Anthony Heinrichs

### Brent Grapes

Associate Principal

## TROMBONES

### Ronald Prussing

Principal Trombone /

Bass Trumpet

### Scott Kinnmont

Associate Principal

Nick Byrne

### Brett Page\*

Guest Principal

Bass Trombone

### Christopher Harris

Principal Bass Trombone /

Contrabass Trombone

## TUBA

### Steve Rossé

Principal

## TIMPANI

### Mark Robinson

Acting Principal

### Joshua Hill\*

Acting Associate Principal /

Section Percussion

## PERCUSSION

### Rebecca Lagos

Principal

Timothy Constable

Ian Cleworth\*

Gabriel Fischer\*

Richard Gleeson\*

Chiron Meller\*

Brian Nixon\*

Alison Pratt\*

Philip South\*

Blake Roden\*

## HARP

### Natalie Wong\*

Acting Principal

### Louise Johnson\*

Guest Principal Offstage

Genevieve Lang\*

Julie Kim\*

Kate Maloney\*

**Bold** = Principal

\* = Guest Musician

† = Contract Musician

‡ = Sydney Symphony Fellow

Grey = Permanent

member of the Sydney

Symphony not appearing

in this concert

**2023 CONCERT SEASON  
CLASSICAL GALA**

Thursday 16 November, 7pm

Saturday 18 November, 7pm

Concert Hall,  
Sydney Opera House

# SIMONE YOUNG CONDUCTS DAS RHEINGOLD

AN OPERA IN CONCERT

**SIMONE YOUNG** conductor

**SAMANTHA CLARKE** Woglinde  
**CATHERINE CARBY** Wellgunde  
**MARGARET PLUMMER** Flosshilde  
**WOLFGANG KOCH** Wotan  
**MICHAELA SCHUSTER** Fricka  
**FALK STRUCKMANN** Alberich  
**JUD ARTHUR** Fafner  
**SIMON MEADOWS** Fasolt  
**ELEANOR LYONS** Freia  
**NOA BEINART** Erda  
**STEVE DAVISLIM** Loge  
**SIMON O'NEILL** Froh  
**SAMUEL DUNDAS** Donner  
**ANDREW GOODWIN** Mime

**RICHARD WAGNER (1813–1883)**

*Das Rheingold* (1869)

**PRE-CONCERT TALK**

By David Larkin in the  
Northern Foyer at 6:15pm.

**ESTIMATED DURATION**

The concert will run  
for approximately two  
hours and thirty minutes,  
with no interval

**COVER IMAGE**

Illustration by Rebecca Shaw

**ASSISTANT CONDUCTOR**

Simon Bruckard

**REPETITEUR**

Thomas Johnson

**GERMAN LANGUAGE  
COACH**

Tanja Binggeli

**ENGLISH SURTITLES**

Fiona Elizabeth Mizani /  
libreTTitoli.com

**SURTITLE OPERATOR**

Roman Benedict

The recording of these  
performances has been  
generously supported  
by Ian Dickson AM and  
Reg Holloway.

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PRINCIPAL PARTNER







Valhalla, Odin's hall of fallen warriors.

Designed by Austrian scenic designer and set decorator Hermann Burghart (1834–1901) for the 1878 Vienna State Opera staging of *Das Rheingold*.

Courtesy Theatermuseum (KHM-Museumsverband), Vienna.









Simone Young AM  
Photo by Peter Brew-Bevan

# ABOUT THE ARTISTS

## **SIMONE YOUNG** AM conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young, was General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg from 2005–2015. Her Hamburg recordings include The *Ring Cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna Staatsoper, Berlin Staatsoper and in Hamburg.

This season she returns to the Berlin, Los Angeles, Oslo and Stockholm Philharmonic Orchestras, Orchestres National de France and Lyon, Zürich Tonhalle Orchestra, Madrid, Gothenburg, Dallas and Washington National Symphony Orchestras, and Orchestre Suisse Romande. Opera engagements will take her to La Scala Milan (*Peter Grimes*), the Metropolitan Opera New York (*Der Rosenkavalier*), Vienna State Opera (*Die Fledermaus*, *Fin de Partie-Kurtag* and *La Fanciulla del West*) and Berlin State Opera (*Khovanshchina* and *La Fanciulla del West*). She also leads the ANAM orchestra in their co-production with Victorian Opera of Strauss' *Capriccio*.

Simone Young is regularly invited by the world's great orchestras and has led the New York, Los Angeles, Berlin, Vienna, Munich, Stockholm, New Japan, Helsinki and Dresden Philharmonic Orchestras; the Orchestre Philharmonique de Monte Carlo; Orchestre de Paris; Staatskapelle Dresden; the BBC, San Francisco, Cincinnati, Detroit, Chicago, Dallas, and National Symphony Orchestra. In Australia she has conducted the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras and the Australian World Orchestra.

Highly sought-after by the world's leading opera houses, most recently Simone Young has appeared at the Vienna State Opera (*Peter Grimes*), Opera Nationale de Paris (*Parsifal* and *Salome*), Bavarian State Opera, Munich (*Tannhäuser*), Berlin State Opera (*Der Rosenkavalier*) and Zurich Opera (*Salome*).

Simone Young has been Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon and the Lausanne Chamber Orchestra. Her many accolades include Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, Helpmann Award and the Chevalier de l'Ordre des Arts et des Lettres, France.



# SYNOPSIS

The opening of *Das Rheingold* is one of the most celebrated passages in Western music. Beginning with an E flat low in the orchestra, Wagner's orchestra gradually builds up the activity in swifter and swifter motion. Dramatically this music depicts the dark swirling depths of the Rhine from which the story emerges, but some commentators, seeing the *Ring Cycle* as a Creation allegory, have likened this music to the beginning of the world. The harmony, phenomenally, does not change until the appearance of the first characters, the Rhinemaidens, nearly three minutes later. The singing of the Rhinemaidens mentions the treasure, the Rhinegold, which they guard. As long as the gold is on the bottom of the Rhine the world is in balance. But today, Flosshilde upbraids her sisters for guarding the gold carelessly.

Alberich, a member of the dwarf-race the Nibelungs, attempts to win the hearts of the Rhinemaidens, but when he is rebuffed turns his attention to the gold. The guileless Rhinemaidens tell him that it is possible to rule the world by fashioning a ring out of the metal. But only 'he who forswears the joys of love...' can do this. Having nothing to lose, Alberich renounces love.

The music sweeps us up from the depths of the Rhine to a misty mountain top where Wotan, chief among the Gods, has built a citadel, Valhalla, with the aid of the giants, Fasolt and Fafner, to whom he has rashly promised the goddess of youth, Freia, as payment.

Accused of embroiling Wotan in the bad deal, Loge, the impetuous god of fire, has circled the world seeking an alternative to the drastic payment. He has come across only one person who has found satisfaction in something other than love – Alberich. Loge tells all of the theft of the Rhinegold. The giants announce that they will be satisfied with the gold as payment, and take Freia as ransom, condemning the gods to instant ageing.

# SYNOPSIS

Wotan and Loge descend beneath the earth to Nibelheim, where Alberich has forced Mime and others of his tribe to forge out of the gold a ring and a magic helmet, the Tarnhelm, which, when worn, will allow the wearer to assume the shape of anything he pleases. Wotan traps Alberich underfoot when Alberich demonstrates that he can turn himself even into a toad with the aid of the Tarnhelm.

Alberich is taken back to Valhalla where Wotan demands his gold. Loge has taken hold of the Tarnhelm and Wotan demands the ring as well. Alberich curses the ring: 'Through its gold came immeasurable might, now let its owners find death.' This is the pronouncement from which all the following drama of the *Ring cycle* stems.

The giants demand gold piled to Freia's height, then, when her hair still shows, the Tarnhelm. Fasolt glimpses Freia's eyes and demands the ring to close up the gap.

But Wotan refuses, until Erda, the Earth Goddess, appears to warn Wotan of the doom that awaits the possessor of the ring. He gives the ring up, but shortly after, Fasolt and Fafner brawl over their share of the spoils, and Fafner kills Fasolt.

Wotan is depressed by the destruction he has set in train but is easily encouraged to take heart in the magnificent citadel he has had built. Only Loge, with the uncanny insight of a Shakespearian fool, can see the direction in which the Gods are heading: 'Now they hasten to their end, fancying themselves immortal. I'm ashamed to share in their actions. A temptation to burn up those who once tamed me flares up in my heart.' However, always contrary, he advises the grieving Rhinemaidens to forget their gold, and rejoice in Wotan's structure, as the Gods cross a rainbow bridge to the castle, accompanied by music which, heard out of context of the drama, sounds unequivocally triumphant.

Gordon Kalton Williams © Symphony Services International 1995/2010

## ABOUT THE MUSIC

As the gods process across a rainbow bridge to take possession of their new fortress, Walhall (Valhalla), the overwhelming music at the close of *Das Rheingold* (The Rhinegold) seems to tell a story of triumphant victory. Surely, one might be forgiven for thinking, this is music that glorifies power. No wonder, one might further muse (as all too many have), that Wagner was Hitler's favourite composer; could his music embody fascist values?

On closer inspection, however, the gods' final procession seems somehow empty. The orchestration is sumptuous, the volume of noise is simply thrilling, but the harmony is relentlessly static, the thematic material reduced to a series of barely-inflected arpeggios (broken chords) pushed along by off-the-rack fanfare rhythms. And in case we missed it, the fire-god Loge pokes fun at the gods, and the last word is given (as is the first in this opera) to the three Rhinemaidens, who interrupt to point out that the orgy of self-congratulation going on above them on the mountain crag is 'false and craven.' If the *Ring Cycle*, and *Das Rheingold* in particular, have a simple message it is that power comes at enormous moral cost, is profoundly inimical to love, and will inevitably collapse under its own weight.

As Deryck Cooke has explained, the seed of the four-opera *Ring Cycle* was sown in 1848, when Wagner was resident in Dresden. *Lohengrin* was complete, and Wagner drafted a poem on the hero of Norse mythology, *Siegfrieds Tod* (Siegfried's Death) which would after much revision become the libretto of *Götterdämmerung* (The Twilight of the Gods). Realising that it needed a lot of back story, Wagner then drafted *Jung-Siegfried*, which would become *Der Junge Siegfried* and, after that, the libretto for the third opera, and then *Die Walküre* (The Valkyrie), which explains Siegfried's parentage. Wagner then needed to explain why Siegfried – his heroism and death – was necessary in mythological terms, so drafted *Das Rheingold*. Having done that, he composed the music in the order of performance.



Richard Wagner



# ABOUT THE MUSIC

## **DAS RHEINGOLD AND THE SOURCES**

The introductory opera derived from a sketch Wagner had made before starting work on the Siegfried material. In it he writes of how Alberich, a member of the Nibelungs that live ‘like worms in a dead body’ under the earth where they mine and smelt, stole the ‘pure and noble Rhinegold...and forged with the most cunning art in to a ring which gave him absolute power over his whole race.’

Wagner goes on to describe the Tarnhelm, which allows the wearer to change shape, the amassing of the Nibelung hoard, and concludes ‘Thus equipped, Alberich strove for mastery of the world, and everything in it.’

Much of what we think we know about Norse and Teutonic mythology comes from Wagner’s legacy. He in turn was much influenced by the research and speculation of 19th-century philologists and mythographers such as the brothers Grimm. The coherent story that the *Ring Cycle* tells is an extraordinary amalgam of elements from a number of sources in Middle High German or Old Norse – all of them written by Christian authors, unlike, say, comparable works of Homer, Hesiod or Ovid. And Wagner himself made quite a lot of it up.

Alberich, for instance, is a confection based on a semi-aquatic character Andvari, who lives in a cave under a waterfall in Scandinavia with a stash of gold that he didn’t steal from Rhinemaidens or any other water-spirits, but which Loki steals from him. He takes his name from a character in the *Nibelungenlied*, but is nothing like in Wagner’s operas. Characters such as Mime, Alberich’s long-suffering brother, and Fasolt, twin brother of the giant Fafner, are also almost entirely of Wagner’s creation, as are the Rhinemaidens. (One source has Siegfried meeting mermaids in the Danube, not the Rhine, and they are not like the murderous Lorelei.)

# ABOUT THE MUSIC

For the gods, Wagner relied on the Prose Edda, a 13th-century compendium by Icelandic poet Snorri Sturluson –one of the few accounts of what we might loosely call a Norse pantheon. Wagner retains their iconographic symbols: Wotan (Odin) with his spear and single eye; Fricka (Frigg) in a chariot drawn by rams; Donner (Thor) with his hammer; Froh (Frey) his rainbow and his twin sister Freia (Freyja) her golden apples. But he makes all but Wotan into siblings of Fricka. All, that is, but Loge (Loki) who is unencumbered by filial responsibility, independent as the fire that symbolises him.

## **OPERA AND DRAMA**

Initial work on the *Ring Cycle* (and by the way, there is no ring of power in the sources, either...) coincided with the political upheavals of the revolutions that began across Europe in 1848; owing to his involvement with ‘extreme left wing’ groups, who were put down by the Saxon monarchy, Wagner was obliged to flee Dresden in 1849 and seek asylum in Switzerland. He wrote some of his most consequential theoretical work: sadly he also surprised and embarrassed his supporters by producing, anonymously, a nasty little pamphlet opportunistically attacking the influence of Jewish musicians, specifically Mendelssohn, recently dead, and Meyerbeer, whose influence on Wagner’s behalf had been a major kick-start to the career, making possible the great success of Wagner’s *Rienzi* in 1841. The pamphlet would have sunk without trace had he not, bafflingly, had it reprinted some decades later under his own name.

He also wrote *Oper und Drama* (Opera and Drama) in which he elaborates on many of the aesthetic theories with which he is still positively associated. One term that he coined, *Gesamtkunstwerk* (total work of art), requires some comment. By this Wagner meant a stage work in which the text, music and scenography were equal and indivisible, and that a theme sung to a particular line of text would connote

## ABOUT THE MUSIC

the ideas in that text as demonstrated on stage, even in subsequent instrumental statements. He also insisted that texts would be as intelligible as if spoken, so 'banned' ensemble singing be it duet, trio (he made an exception for the Rhinemaidens), quartet or chorus, and sought a poetic diction that was as simple and effective as possible. This he found in the medieval texts that use what Germans call *Stabreim* and a version of which exists in such Old English texts as *Beowulf*. In broad terms, a poetic line consists of, say, two or four stressed syllables with as many unstressed as needed (the fewer the better, especially conjunctives and prepositions), and the stressed syllables are further accented by alliteration, where several words begin with the same consonant. Such words are then given extra weight by their placement and duration in the melody. The effect is very clear, though can be possibly unintentionally comic, as when Alberich slides about on the rocks under the Rhine singing 'Garstig glatter glitsch'riger glimmer!'

Jack M Stein has noted that the perfect union of text and music comes closest to Wagner's theoretical ideal in *Das Rheingold*. (As Wagner worked on *Die Walküre* and the first half of *Siegfried*, the primacy of music began to reassert itself, to the point where *Gesamtkunstwerk* is really no longer an appropriate word to describe *Die Meistersinger*, *Tristan und Isolde*, *Götterdämmerung* or *Parsifal*.)

*Opera and Drama* also muses on what Wagner calls motifs of reminiscence and presentiment – as noted above, a melody would take on the 'meaning' of the text sung to it and would later relay that meaning orchestrally, sometimes in counterpoint to new or other motifs in the vocal line. In the case of presentiments we can look to the motifs given first by the orchestra, such as the Rhine's long E-flat major unfurling at the start, or the Valhalla theme at the start of scene 2, or even Wotan waving a sword about, to an important motif from *Die Walküre*, before the final crossing to Valhalla.



# ABOUT THE MUSIC

## WAGNER AND THE LEITMOTIV

These theoretical motifs became, in practice, what a later commentator (not Wagner) described as *leitmotive* or 'leading motifs'. Like *Gesamtkunstwerk* the term *leitmotiv* becomes less useful as Wagner's art evolves, notwithstanding heroic attempts by scholars to attach metaphysical labels to them (or Debussy's sarcastic remark that it was like some harmless lunatic repeatedly singing what's on his greeting card). In *Das Rheingold*, however, the relationship between musical motif and dramatic idea is usually clear and stable, and commentators such as Robert Donington have shown convincingly how closely interrelated many of them are. Simple examples abound, such as the upward-moving, partly filled-in scales that characterise the Rhine (in 6/8) or the earth-goddess Erda (in 4/4); a slightly chromatic version indicating the tang of eroticism associated with Freia; and the downward-moving version that refers to the end of the gods. As noted above, the rainbow bridge motif, orchestrated 'up' for the entrance of the gods into Valhalla, is similarly simple in material – and its simplicity is at ironic odds with the grandiloquence of the scoring. Some of the motifs are strikingly 'literal', like the endless chain of minor thirds that represents the ring, and all are developed symphonically – such as when the eerie chords and semitones of the Tarnhelm become a giant curling serpent.

# ABOUT THE MUSIC

## LOVE AND POWER

So: no Rhinemaidens in the sources, so no theft of their gold and no renunciation of love, which is the price Alberich pays to be able to steal the gold. Wagner was less the philosopher that he might have imagined, but this crucial insight into the incompatibility of power and love is the prime mover for the whole cycle. Abjuring love makes it possible for Alberich to dominate and enslave the Nibelungs (and again, Wagner provides a thrilling climax at the moment where Alberich demonstrates that). The giants Fafner and Fasolt demand their contracted payment for building Valhalla, and when Fasolt intimates that he'd as soon have the love of a beautiful goddess than a pile of bling, is swiftly clubbed to death by his brother in a moment that is truly shocking. For Wotan only the law, carved in runes around his spear, holds abusive power at bay, as when he forbids Donner from simply killing the giants with his hammer to solve the problem of payment.

The ring begins its corrupting influence as soon as the gods hear of it – even Fricka wonders if she could ensure Wotan's fidelity but wielding it herself, but it is only after Wotan snatches it from Alberich (so much for the rule of law) and the Nibelung curses it, that it begins to take a murderous toll. And it is only after the intervention of Erda that Wotan releases he must give up the ring, and hope for a hero to rid the world of lovelessness and corrupt power. Which he does, though not as anyone expects, but that's another three stories. For now, it's no wonder that the gods' triumph rings hollow.

Gordon Kerry © 2023

# ABOUT THE ARTISTS

## **SAMANTHA CLARKE** Woglinde

Australian/British soprano Samantha Clarke is the winner of the 2019 Guildhall Gold Medal and prize winner in the 2019 Grange International Festival Singing Competition. Samantha studied at the Royal Northern College of Music, as a Sir John Fisher Foundation and Independent Opera Scholar, under the tutelage of Mary Plazas.

She is a recent graduate of the Guildhall School of Music & Drama Opera School as a Baroness de Turckheim Scholar, Help Musicians, Tait Memorial and Countess of Munster Trust Scholar and studied with Yvonne Kenny.

In addition to the 2019 Guildhall Gold Medal, Samantha is the recipient of numerous awards, including the Leverhulme Royal Northern College of Music Award, the Dame Eva Turner Award and the Michael and Joyce Kennedy Award for the singing of Strauss.

Her operatic roles include Violetta (*La traviata*), Fiordiligi (*Così fan tutte*), Helena (*A Midsummer Night's Dream*), Donna Elvira (*Don Giovanni*), Pamina (*Die Zauberflöte*), Countess (*Le Nozze di Figaro*), Anne Trulove (*The Rake's Progress*), The Governess (*The Turn of the Screw*) and Theodora.

Recent and future engagements include Violetta (*La traviata*) with Opera Australia and West Australian Opera, a US tour with John Eliot Gardiner and the Monteverdi Choir and Orchestra, Marzelline (*Fidelio*) and Mendelssohn's *Midsummer Night's Dream* with the Sydney Symphony Orchestra and Simone Young, Fiordiligi (*Così fan tutte*) at Grange Festival and Opera Queensland, Countess (*Le Nozze di Figaro*) at Garsington, Theodora for Pinchgut Opera, her Proms debut in Mozart's Requiem, Handel's *Messiah* and Britten's *War Requiem* with the Melbourne Symphony Orchestra and Beethoven's Symphony No.9 in Tasmania.

Samantha features on the Resonus *Samuel Barber: The Complete Songs* recording with accompanist Dylan Perez.



Samantha Clarke  
Photo by Benjamin Ealovega

# ABOUT THE ARTISTS

## CATHERINE CARBY Wellgunde

Catherine Carby has performed with the Royal Opera House, Covent Garden, English National Opera, Scottish Opera, English Touring Opera, Teatro São Carlos, Lisbon, National Opera Canberra, Opera Australia, Victoria State Opera, State Opera South Australia and Opera Queensland. A board member of Swap'ra UK (Supporting Women and Parents in Opera), Catherine is committed to achieving gender and pay equality in the opera industry.

Alongside returns to the Royal Opera House, Covent Garden, Catherine's engagements include *Idamante (Idomeneo)* for Victorian Opera, *Waltraute (Ring Cycle)* for Longborough Festival Opera, *Malcolm (La Donna del Lago)* for Buxton International Festival, the title role (*Médée*) for Pinchgut Opera, Verdi Requiem and Handel's *Messiah* with Melbourne Symphony Orchestra, and a celebration of the work of Karl Jenkins at Royal Festival Hall.

Catherine has also appeared with the BBC Concert Orchestra, the Philharmonia Orchestra, Royal Philharmonic and Ulster Orchestras, Orchestra of the Age of Enlightenment, Gardner Chamber Orchestra Boston, and the Sydney and New Zealand Symphony Orchestras.

Her recordings include Cellier's *The Mountebanks*; Lampe's *The Dragon of Wantley*; *The Love for Three Oranges*, *Les contes d'Hoffmann* and *Der Rosenkavalier* for Opera Australia; and The Royal Opera's *Die Walküre* (Siegfrune), 2021 *BBC Music Magazine's* DVD of the Year.



Catherine Carby  
Photo by David Shoukry,  
English Photo Works

# ABOUT THE ARTISTS

## MARGARET PLUMMER Flosshilde

Australian mezzo-soprano Margaret Plummer has been engaged as a principal artist at the Vienna State Opera for the past seven years. During this time Margaret has performed a vast range of repertoire for the company including Hansel (*Hansel and Gretel*), Mercedes (*Carmen*), Waltraute (*Die Walküre* and *Die Götterdämmerung*), Flosshilde (*Das Rheingold* and *Die Götterdämmerung*), Dritte Norn (*Die Götterdämmerung*), Blumenmädchen (*Parsifal*), Siebel (*Faust*), Varvara (*Katya Kabanova*), Tebaldo (*Don Carlos*), Page (*Salome*), Fenena (*Nabucco*), Meg Page (*Falstaff*) also for Hamburg State Opera, Tisbe (*La Cenerentola*), Hermia (*A Midsummer Night's Dream*), Wood Sprite (*Rusalka*) and Fjodor (*Boris Godunov*).

In 2023 some of Margaret's key engagements will include her debuts at La Scala, Milan as Auntie in *Peter Grimes*, and at the Bayreuth Festival as Blumenmädchen and 2nd Knappe (Esquire) in *Parsifal*. She also returns to the Sydney Symphony Orchestra as Flosshilde in *Das Rheingold* and to Sydney Philharmonia Choirs in Bach's *Christmas Oratorio*.

Prior to winning the 2014 Vienna State Opera Award, Margaret performed extensively with Opera Australia including performances in Handa Opera on Sydney Harbour as well as in regional touring productions. She has also been engaged as Charlotte (*Werther*) and Marguerite (*La damnation du Faust*) for the Tiroler Landestheater, Innsbruck, in Beethoven's Symphony No. 9 with the Vienna Philharmonic, Haydn's *Theresienmesse* with the Savaria Symphony Orchestra, Berg's Seven Early Songs with the Tirol Symphony Orchestra, as Hexe (*Hansel and Gretel*) with the Sydney Symphony Orchestra, as Phoebe (*Castor et Pollux*) and Diane (*Iphigenie en Tauride*) for Pinchgut Opera, as Dorabella (*Così fan tutte*) for Pacific Opera and in Mozart's *Requiem* with the Tasmanian Symphony Orchestra.

Margaret holds a Bachelor of Music from the Sydney Conservatorium of Music.



Margaret Plummer  
Photo by Kurt Sneddon  
Blueprint Studios

# ABOUT THE ARTISTS

## WOLFGANG KOCH Wotan

Wolfgang Koch is one of the most important dramatic baritones in the opera world.

At the beginning of the 2023/24 season, Wolfgang Koch returns to the Opéra de Paris as Telramund in a new production of *Lohengrin* (directed by Kirill Serebrennikov). Guest appearances lead him to the Bavarian State Opera as Pizarro (*Fidelio*) and Michele, as well as Gianni Schicchi (*Il trittico*). The Berlin State Opera presents him as Telramund and Jack Rance (*Fanciulla del West*). At the Vienna State Opera he can be heard again as Beckmesser (*Meistersinger von Nürnberg*). In addition, concerts such as Schönberg's *Jakobsleiter* under Kirill Petrenko with the Berlin Philharmonic and *Gurrelieder* with the Concertgebouw Orkest under Riccardo Chailly complete his calendar.

He sang Wotan / Wanderer (*Der Ring des Nibelungen*) both at the Bayreuth Festival and in Munich under Kirill Petrenko. As Hans Sachs (*Meistersinger von Nürnberg*) he was also heard at the Munich Opera Festival under the baton of Kirill Petrenko. He has already sung Amfortas and Klingsor in Berlin, Munich, Hamburg and the Salzburg Easter Festival. He made his MET debut in 2019 as Scarpia (*Tosca*). He has appeared as *Falstaff* at both the Bavarian and Vienna State Operas. Wolfgang Koch sang Dallapiccola's *Il prigioniero* under Kirill Petrenko with the Berlin Philharmonic.

One of his signature roles is Barak (*Frau ohne Schatten*), which he sang in a new production of the Vienna State Opera under the baton of Christian Thielemann and under Kirill Petrenko in Baden-Baden, as well as in Berlin, Munich, Hamburg and at Salzburg Festival. The Bavarian Kammersänger celebrated a great success as Michele in Puccini's *Il trittico* at the Bavarian State Opera.

At the Vienna State Opera he sang the title role in *Dantons Tod* in a new production. His varied repertoire also includes Holländer (*Der fliegende Holländer*), Kurwenal (*Tristan und Isolde*), Telramund (*Lohengrin*), Mandryka (*Arabella*), Graf (*Capriccio*), Jochanaan (*Salome*), Pizarro (*Fidelio*), Förster (*Cunning Little Vixen*), Prometheus (*Die Vögel*), the title roles in *Mathis der Maler* and *Lear*, Borromeo and Morone (*Palestrina*) as well as *Doktor Faust* by Busoni.

Numerous CD and DVD releases include *Der Ring des Nibelungen* from Hamburg (Alberich), the productions *Lear* and *Palestrina* from Frankfurt, *Palestrina*, *Doktor Faust* and *Lohengrin* from Munich, *Parsifal* and *Frau ohne Schatten* from Salzburg and *Parsifal* (Barenboim and Tcherniakov) from Berlin.



Wolfgang Koch  
Photo by Michael Dürr



# ABOUT THE ARTISTS

## MICHAELA SCHUSTER Fricka

The mezzo-soprano Michaela Schuster is one of the most sought-after singers of our time and at home internationally on all major stages.

In the 2023/24 season, the Vienna State Opera has secured the artist's extensive presence, presenting the mezzo-soprano not only as Zia Principessa and Zita in the new production of Puccini's *Il trittico*, but also as Clytemnestra in *Elektra*, Madame de Croissy in *Les dialogues des Carmélites* and Herodias in *Salome*. Under the baton of Simone Young, she will take on the role of Fricka in concert performances of *Rheingold* in Sydney. Following her triumph as the Amme (*Frau ohne Schatten*) at the Festspielhaus Baden-Baden, she will also be present there this season as Clytemnestra in *Elektra* under Kirill Petrenko, singing concert performances of the opera with him at the Berlin Philharmonie.

Michaela Schuster's extensive repertoire includes roles such as Ortrud (*Lohengrin*), Fricka (*Rheingold* and *Walküre*), Waltraute (*Götterdämmerung*), Amme (*Die Frau ohne Schatten*), Madame de Croissy (*Les Dialogues des Carmélites*), Knusperhexe and Mutter (*Hänsel and Gretel*), Herodias (*Salome*), Clairon (*Capriccio*), Marie (*Wozzeck*) and Zia Principessa and Zita (*Il Trittico*). She performs regularly at the Berlin State Opera, the Vienna State Opera, Covent Garden London and at the Bavarian State Opera in Munich.

In 2017/18 Michaela Schuster made her brilliant debut at the Metropolitan Opera New York as Klytämnestra (*Elektra*). Her Amme (*Die Frau ohne Schatten*) at the Salzburg Festival and Kundry (*Parsifal*) both with Christian Thielemann conducting at the Salzburg Easter Festival are among the many highlights of her career.

The artist regularly works with well-known conductors and directors such as Kirill Petrenko, Daniel Barenboim, Simone Young, Sebastian Weigle, Franz Welser-Möst, Marc Albrecht, Philippe Jordan, Semyon Bychkov and directors such as David McVicar, Robert Wilson, Richard Jones, Stefan Herheim, Peter Konwitschny, David Alden, Andreas Kriegenburg, Claus Guth and Christof Loy together.

Concert engagements have brought Michaela Schuster to the Wiener, Hamburger and Bamberger Symphoniker, the Chicago Symphony Orchestra, the Concertgebouw Amsterdam and to Alte Oper Frankfurt.



Michaela Schuster  
Photo by Nikola Stege

# ABOUT THE ARTISTS

## FALK STRUCKMANN Alberich

Falk Struckmann, one of the world's leading bass-baritones of our time, has now also devoted himself to the bass repertoire and has already enjoyed international success here as well, most recently with his role debut as the Doctor in *Wozzeck* at the Théâtre du Capitole de Toulouse. He sang this role with comparable success at the Opéra de Paris, where he also distinguished himself as Klingsor in *Parsifal*. His performances as Pizarro in concert performances of *Fidelio* at the Gstaad Festival and at the Grafenegg Festival under the baton of Jaap van Zweden became a personal triumph. Parts such as Pizarro, Rocco, Klingsor, Alberich, Hagen, Hunding or Fafner will continue to be the focus of his singing activities in the future.

Falk Struckmann begins the 2023/24 season with the role of the Grande Inquisiteur in Verdi's *Don Carlo* at the Berlin State Opera. He will then appear in Tokyo in Eisler's *Deutscher Sinfonie* conducted by Sebastian Weigle and will take on the role of Hunding in concert performances of Act I *Walküre* under the baton of Jaap van Zweden in Seoul.

Born in Heilbronn, Mr. Struckmann began his career in Kiel and Basel, and from there he quickly went to all the important opera houses and festivals around the world. He regularly works with the world's leading conductors, including Daniel Barenboim, Christian Thielemann, Kirill Petrenko, Riccardo Muti, Simone Young and Bertrand de Billy. Mr. Struckmann has been named *Kammersänger* by both the Wiener and the Berliner Staatsoper. He has performed in all major opera houses, including the Metropolitan Opera New York, the Teatro alla Scala Milano, the Royal Opera House London, the Opéra National de Paris, the Gran Teatre del Liceu Barcelona, the San Francisco Opera, the Lyric Opera Chicago and the Semperoper Dresden.

He made his debut at the Bayreuth Festival in 1993 as Kurwenal in a production by Heiner Müller under the baton of Daniel Barenboim. This was followed by productions of the *Ring* under James Levine and Christian Thielemann and *Parsifal*. He appeared at the Salzburg Festival in *Tristan und Isolde* and in *Bluebeard's Castle*. He sang Don Pizarro at the Lucerne Festival conducted by Claudio Abbado. Essentially all of his roles have been published on CD or DVD.



Falk Struckmann

# ABOUT THE ARTISTS

## **JUD ARTHUR** Fafner

New Zealand-born Jud Arthur has been Australian-based since 2003.

He has sung over 40 operatic roles for Opera Australia, West Australian Opera, Victorian Opera, State Opera South Australia and Opera Queensland as well as frequently returning to New Zealand Opera.

A particular highlight for Jud was creating the roles of Hunding and Fafner in Opera Australia's 2013 *Der Ring des Nibelungen*, for which he received critical acclaim.

In 2023, he sings Fafner in *Das Rheingold* for Sydney Symphony, The Bonze in *Madama Butterfly* for Opera Australia and appears in the *Festival of Outback Opera* for Opera Queensland.

Concert performances have included the *Requiems* of Verdi, Mozart and Fauré, Beethoven's Symphony No.9, Handel's *Messiah* and Haydn's *Creation* with all the major Australasian Symphonies Orchestras.

Jud's singing of the New Zealand National Anthem is featured regularly at international sporting events – especially Rugby Union test matches involving the All Blacks. He had the honour of singing at the launch of the New Zealand America's Cup defence.

Prior to his operatic career, Jud was a state rugby player for Otago in New Zealand's national competition. His success there saw him poached by the Mirano Rugby Club in Italy where he played for 3 years.

Jud is also a farrier and a former New Zealand Under-21 Show Jumping Champion.



Jud Arthur

# ABOUT THE ARTISTS

## **SIMON MEADOWS** Fasolt

Award-winning Australian baritone Simon Meadows enjoys a busy opera and concert career throughout Europe, Asia and Australasia.

His many roles for Opera Australia have included Telramund (*Lohengrin*), The Count (*Le nozze di Figaro*), Yamadori (*Madama Butterfly*), The Gaoler (*Tosca*) and The Lieutenant in Kate Miller-Heidke's *The Rabbits*. In 2023, he sings Alberich in Melbourne Opera's *Der Ring des Nibelungen*, appears as soloist for Tasmanian Symphony and Melbourne Bach Choir and takes leading roles for Victorian Opera.

Previously for Victorian Opera, he sang Priam in Simon Bruckhard's *Cassandra*, Jacob Marley in *A Christmas Carol*, Orest's Tutor in *Elektra*, First Nazarene in *Salome* and Jimmy in Stuart Greenbaum's *The Parrot Factory*. Simon was the baritone soloist in the world premiere of Richard Mills' song cycle *In Tempore Bello* and Faure's *Requiem* - in collaboration with the Australian Ballet.

For Melbourne Opera, Simon has performed the title roles in *Macbeth* and *The Barber of Seville*, Alberich in *Das Rheingold* and *Siegfried*, Faninal in *Der Rosenkavalier*, Escamillo in *Carmen*, Guglielmo in *Così fan tutte* and many others.

Simon's roles for other companies include Germont (*La traviata*), Alfio/Tonio in *Cavalleria rusticana/Pagliacci* and Ibn Hakia in *Iolanta* (West Australian Opera), Macbeth (Kennet Opera), Villequier in *Le roi malgré lui* (Wexford Festival Opera), Escamillo in *Carmen* and Sonora in *La fanciulla del West* (Opera Up Close), Tarquinius in *The Rape of Lucretia* (Lyric Opera Melbourne), Demetrius in *A Midsummer Night's Dream* (Co-Opera), Marcello in *La bohème* (Opera Siam, Thailand), Creon in Milhaud's *Medea* (Lost and Found, WA) and the leading role of Rupert Brooke in Nicholas Vines' *The Hive* (Chamber Made Opera).

A celebrated concert artist, Simon has taken the bass solos in Schubert's *Mass in G* (Wexford, Ireland), Brahms' *Ein Deutsches Requiem* (Romsey Abbey, UK and Melbourne Symphony), Beethoven's *Symphony No. 9* and Mozart's *Requiem* (Sydney Philharmonia), *Carmina Burana* and *A Sea Symphony* (Royal Melbourne Philharmonic), *Judas Maccabaeus* (Heidelberg Choral Society), *The Creation* (St James's Church, Sydney), *Serenade to Music* (Victorian Opera), and *Kindertotenlieder*, *Messiah* and Beethoven's *Choral Fantasia* (Monash Symphony). He made his German début singing Frank Martin's *In terra pax* at Berlin's Heilige Kreuz Kirche.



Simon Meadows

# ABOUT THE ARTISTS

## **ELEANOR LYONS** Freia

Soprano Eleanor Lyons, first prize winner of the International Obraztsova Singing Competition, completed post-graduate studies at the Royal Northern College of Music and at the Mariinsky Academy of Young Singers, St. Petersburg and was the recipient of the Michael Byrne Vienna State Opera Award.

This season Eleanor performs Brahms *Requiem* with the Tasmanian Symphony, Beethoven *Symphony No. 9* with the Queensland Symphony, Verdi *Requiem* with Adelaide Festival, Freia (*Das Rheingold*) with the Sydney Symphony Orchestra and Strauss' *Four Last Songs* with Canberra Symphony. In Europe her engagements include Countess (*The Marriage of Figaro*) and Verdi *Requiem* in Antwerp, Pamina (*The Magic Flute*) in France, Mahler's *Symphony No.8* in Milan and *Symphony No.2* in Monte Carlo, Mendelssohn's *Lobgesang* in Vienna and a New Year's Eve Gala in Katowice, Poland.

Most recently Eleanor returned to the opera houses of Antwerp and Gent as Mimi (*La Boheme*) and in Schumann's *Scenes from Goethe's Faust*; performed Beethoven's *Christus am Ölberge* and *Missa Solemnis* on tour with Philippe Herreweghe; and Strauss' *Four Last Songs* in Budapest, Bruckner's *Psalm 150* in Vienna, Vaughan Williams' *Sea Symphony* with the Gewandhaus Orchestra in Leipzig and a New Year's Eve Gala in Ankara.

Eleanor has also been heard as Donna Anna (*Don Giovanni*) for Opera Australia, in Mahler's *Das klagende Lied* with Sydney Symphony; Verdi's *Requiem* and Britten's *War Requiem* with Philippe Herreweghe and the Antwerp Symphony; at the Grafenegg Festival; Maria in Krenek's *Der Diktator*; Donna Anna with Shanghai Opera; Mahler's *Fourth Symphony*, *La Boheme* and Berio's *Folk Songs* with the Konzerthaus Orchestra, Berlin; Ravel's *Chants de Madagascar* and Mahler's *Third Symphony* with the Budapest Festival Orchestra; Mimi and Anne Truelove (*The Rake's Progress*) at the Hungarian State Opera, Budapest; and Musetta in *La Bohème* at the Bolshoi Theatre, Moscow.

Eleanor has been generously supported by the Australia Council for the Arts, the Ian Potter Cultural Trust, the PPCA Performer's Trust, the Australian Business Arts Foundation, the Opus 50 Charitable Trust, the Leverhulme Trust and other benefactors.



Eleanor Lyons  
Photo by Live Photography  
Australia

# ABOUT THE ARTISTS

## **NOA BEINART** Erda

Noa Beinart was born in Tel Aviv and completed her vocal studies at the University Hanns Eisler in Berlin in the vocal class of Christine Schäfer. She gained her first stage experience in college productions in roles such as Amastre (*Seerse*) and Annina (*Der Rosenkavalier*). After graduation from the Hanns Eisler university in 2018 she became a member of the opera studio of the Bayrische Staatsoper Munich.

In 2020 she sang Grimgerde in *Die Walküre* at the Opéra National de Paris under the baton of Philippe Jordan. The same year she was engaged by the Vienna State Opera as ensemble member where she has sung Mary in *Der fliegende Holländer*, Auntie in *Peter Grimes*, Erda in *Das Rheingold* and *Siegfried*, Schwertleite in *Die Walküre*, Lucia in *Cavalleria Rusticana*, First Norn in *Götterdämmerung* and Gaea in *Daphne*.

In the summer 2021 she debuted as Second Maid in *Elektra* at the Salzburg Festival where she returned in 2022 as Third Lady in *Die Zauberflöte*. In 2022 she sang the First Norn in *Götterdämmerung* in a new *Ring Cycle* production conducted by Christian Thielemann at the Staatsoper unter den Linden in Berlin.



Noa Beinart  
Photo by Monarca Studios



# ABOUT THE ARTISTS

## STEVE DAVISLIM Loge

Twice awarded the Queen Elizabeth II Silver Jubilee award and Australia Council scholarship, Australian tenor Steve Davislim is among the leading tenors of his generation. He began his musical training as a horn player, subsequently studying voice at the VCA under Dame Joan Hammond. Steve started his professional career as a principal ensemble member of the Zurich Opera. Acclaimed throughout the world for his beautiful lyric voice, strong stage presence and remarkable agility he is in demand internationally, regularly appearing with the world's leading orchestras and conductors and at the most prestigious opera houses.

In addition to his recital work, 2023 will see Steve Davislim's long-awaited return to the opera stage in Australia in the title role in *Idomeneo* for Victorian Opera, one of his signature roles for which he won widespread acclaim at La Scala, Milan. He will also return to the Sydney Symphony Orchestra in a role debut, as Loge in *Das Rheingold*, Simone Young conducting.

He has worked with many of the world's leading orchestras and conductors including Beethoven Symphony No.9 with the London Symphony and Bernard Haitink and with the Berlin Philharmonic and Sir Simon Rattle, Bruckner's Te Deum with Riccardo Muti and the Chicago Symphony, and Dvorak's Stabat Mater with Christoph Eschenbach in Berlin, Paris and Warsaw.

Major opera roles have seen him engaged by the Royal Opera House Covent Garden, BBC Proms, Glyndebourne Festival, the Berlin and Vienna State Operas, the Metropolitan Opera New York, Chicago Lyric Opera, Semper Opera Dresden, Hamburg Opera, Deutsche Opera Berlin and Opera Australia.

A keen recitalist, Steve regularly collaborates with leading accompanists and he has been heard in recital in the Elbphilharmonie in Hamburg with Malcolm Martineau, in *Die Schöne Müllerin* with Gerold Huber in Vienna's Konzerthaus, at both the Melbourne Recital Centre and UKARIA with Daniel De Borah, and at Adelaide Festival in *Winterreise*.

His many recordings include solo albums of Richard Strauss songs, Britten's Folksongs and Schubert's *Winterreise*, as well as Handel *Rodelinda*, *Messiah* and *Lotario*, Mozart's *Requiem*, Bach Cantatas, Szymanowski's *Third Symphony*, *A Child of our Time* (Tippett) and *Oberon* (Webern).



Steve Davislim

# ABOUT THE ARTISTS

## SIMON O'NEILL Froh

New Zealander Simon O'Neill is one of the finest heldentens on the international stage. He has frequently performed with the Metropolitan Opera, the Royal Opera House, Covent Garden, Berlin, Hamburg Vienna and Bayerische Staatsoper, Teatro alla Scala and the Bayreuth, Salzburg, Edinburgh and BBC Proms Festivals, appearing with a number of illustrious conductors including Daniel Barenboim, Sir Simon Rattle, James Levine, Riccardo Muti, Valery Gergiev, Sir Antonio Pappano, Pierre Boulez, Sir Mark Elder, Sir Colin Davis, Edo de Waart, Fabio Luisi, Donald Runnicles, Sir Simon Rattle, Christian Thielemann, Jaap van Zweden, Daniel Harding, Simone Young, Andris Nelsons, Pietari Inkinen, Esa Pekka Salonen and Gustavo Dudamel.

Simon's performances as Siegmund in *Die Walküre* at the Royal Opera House, Covent Garden with Pappano, Teatro alla Scala and Berlin Staatsoper with Barenboim, at the Metropolitan Opera with Runnicles in the celebrated Otto Schenk production returning with Luisi in the Lepage *Ring Cycle* and in the Götz Friedrich production at Deutsche Oper Berlin with Rattle were performed to wide critical acclaim. He was described in the international press as "an exemplary Siegmund, terrific of voice", "THE Wagnerian tenor of his generation" and "a turbo-charged tenor".

Notable engagements have included opening La Scala's season as Siegmund in *Die Walküre* with Barenboim and with the Wiener Staatsoper with Welser-Möst. He returned as Siegmund in the celebrated Keith Warner Royal Opera House, Covent Garden *Ring Cycle* where he also performed; *Lohengrin*, *Fidelio*, Stolzing in *Die Meistersinger von Nürnberg* and the title role of *Parsifal*. He made his debut with the Hallé Orchestra in the title role of Wagner's *Siegfried* in concert with Sir Mark Elder at the Edinburgh Festival and with Jaap van Zweden with the Hong Kong Philharmonic – both these performances have been released on CD. He made his debut as Der Kaiser in *Die Frau ohne Schatten* at the Berlin Staatsoper with Simone Young and as the Tambourmajor in *Wozzeck* with Levine at the Metropolitan Opera.

Simon became an Officer of New Zealand Order of Merit in the 2017 Queen's Birthday Honours list, he is an alumnus and holds a Doctor of Music (Honoris Causa) from Victoria University of Wellington and is an alumnus of the University of Otago, the Manhattan School of Music and the Juilliard Opera Center. He is a Fulbright Scholar, was awarded the 2005 Arts Laureate of New Zealand and was a grand finalist in the 2002 Metropolitan Opera National Auditions returning as guest artist in 2007. He also appears on the 1998 New Zealand one-dollar performing arts postage stamp.



Simon O'Neill  
Photo by Albert Comper  
Photography

# ABOUT THE ARTISTS

## **SAMUEL DUNDAS** Donner

A graduate of the Melba Conservatorium of Music, Samuel Dundas' performance experience encompasses opera, musical theatre and concert performances. He has sung in concert throughout Australia and New Zealand, including with the Adelaide, Melbourne, Tasmanian and West Australian Symphony Orchestras, the Australian Youth Orchestra and the Auckland Philharmonia Orchestra.

Major role debuts feature in Samuel Dundas' year as he performs Wolfram (*Tannhäuser*) for Opera Australia, the Count (*Capriccio*) for Victorian Opera, and Donner (*Das Rheingold*) for Sydney Symphony Orchestra. He also returns to both the TSO and WASO for Faure's *Requiem*, to West Australian Opera for Marcello (*La Bohème*) and appears in the opening concert of Perth Festival, *Music of the Spheres*. Samuel will finish his year by creating the title role in Richard Mills' new opera, *Galileo*.

In recent seasons Samuel has appeared in the role of Aphron in *The Golden Cockerel* for Adelaide Festival, as Marcello and the title role (*Voss*) for State Opera South Australia (Marcello also for Opera Australia), Beethoven *Symphony No. 9* and Mozart's *Requiem* for Tasmanian Symphony Orchestra, *Carmina Burana* for Festival of Voices, Hobart and Adelaide Symphony, Ebenezer Scrooge in *A Christmas Carol*, for Victorian Opera, and given recitals, *The Wanderer's Life*, in Burnie and for the *Ten Days on the Island Festival*, for Tasmanian Symphony Orchestra, and in the Chamber Landscapes series at Ukaria for Adelaide Festival.

Further opera engagements include the title role in a *Ned Kelly* (Styles) for Lost & Found Opera and Perth Festival; Dancairo and Morales (*Carmen*) for State Opera South Australia; Count Carl Magnus Malcolm (*A Little Night Music*) for Victorian Opera; Papageno (*The Magic Flute*) for New Zealand Opera; Marcello for Handa Opera on Sydney Harbour; Enrico (*Lucia di Lammermoor*), Count Almaviva (*The Marriage of Figaro*) and Valentin (*Faust*) for West Australian Opera; Marcello in Hanoi, Vietnam and Morales and Mercutio (*Romeo and Juliet*) in concert performances with the Tasmanian Symphony Orchestra.

In 2013 Samuel won the Lady Fairfax New York Scholarship and in 2014 was the proud recipient of the inaugural Dame Heather Begg Award.



Samuel Dundas  
Photo by David Noles

# ABOUT THE ARTISTS

## ANDREW GOODWIN Mime

Andrew Goodwin has appeared with opera companies in Europe, the UK, Asia and Australia, including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Opera Australia, Pinchgut Opera and Sydney Chamber Opera.

He has performed with the St Petersburg Philharmonic Orchestra, Moscow Chamber Orchestra, the Melbourne, West Australian, Queensland, Tasmanian, Adelaide and Sydney Symphony Orchestras, and has given recitals with pianist Daniel de Borah at the Wigmore Hall, and Oxford Lieder, Port Fairy, Huntington, Coriole, Bendigo, Huntington and Canberra International Music Festivals.

This year Andrew returns to the QSO (Beethoven Symphony No.9), Melbourne Bach Choir and Canberra Symphony (Evangelist, *St. John Passion*), the Australia Ensemble, the Australian Haydn Ensemble, Canberra International Music Festival for Mozart concert arias and songs by Silvestrov, Sydney Symphony (Britten's Serenade for tenor and horn and as Mime in *Das Rheingold*), Brisbane Festival (Britten *War Requiem*), Sanguine Estate Music Festival, MSO (*Messiah*) and Sydney Philharmonia (Bach's *Christmas Oratorio*). He will also give recitals in Adelaide, Brisbane and at UKARIA.

His most recent engagements include touring/recording with the Australian Vocal Ensemble, and returns to Sydney Philharmonia Choirs and the QSO for Mozart *Requiem*; Melbourne Bach Choir as Evangelist in the *St. Matthew Passion*; Canberra International Music Festival (and the Australian Haydn Ensemble) for Haydn's *Creation*; Canberra, Melbourne, New Zealand and Queensland Symphony Orchestras for *Messiah*; Mozart's *Requiem* with MSO and TSO, and Richard Mill's new oratorio, *Nativity*, with the ASO. His opera roles include Janik in *Diary of one who disappeared* (Janacek) with Sydney Chamber Opera, Lysander in Britten's *A Midsummer Night's Dream* for Adelaide Festival and Jacquino (*Fidelio*) with West Australian Symphony.

Andrew studied voice at the St Petersburg Conservatory with Professor Lev Morozov, graduating with a Bachelor of Music and with Robert Dean in the UK and is the winner of many awards and scholarships including the Tait Memorial Trust Scholarship, the Martin Bequest Travelling Scholarship, the Sir Robert Askin Operatic Travelling Scholarship, and the Australian Opera Auditions Committee Joan Sutherland Richard Bonyngé Scholarship.



Andrew Goodwin

# SYDNEY SYMPHONY ORCHESTRA



**Simone Young AM**  
Chief Conductor



**Donald Runnicles**  
Principal Guest Conductor



**Vladimir Ashkenazy**  
Conductor Laureate



**Andrew Haveron**  
Concertmaster  
Vicki Olsson Chair

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## FIRST VIOLINS



**Harry Bennetts**  
Associate Concertmaster  
Judy & Sam Weiss Chair



**Lerida Delbridge**  
Assistant Concertmaster  
Simon Johnson Chair



**Fiona Ziegler**  
Assistant Concertmaster  
Webb Family Chair, in memory  
of Dr Bill Webb & Helen Webb



**Sun Yi**  
Associate Concertmaster  
Emeritus



**Jennifer Booth**



**Brielle Clapson**



**Sophie Cole**



**Claire Herrick**  
Russell & Mary McMurray Chair



**Georges Lentz**



**Emily Long**  
In memory of Dr Margot Harris  
Chair



**Alexandra Mitchell**



**Alexander Norton**



**Anna Skálová**



**Léone Ziegler**

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## SECOND VIOLINS



**Kirsty Hilton**  
Principal  
Drs Keith & Eileen Ong Chair



**Marina Marsden**  
Principal



**Marianne Edwards**  
Associate Principal  
Dr Rebecca Chin & Family Chair



**Emma Jezek**  
Assistant Principal



**Alice Bartsch**



**Victoria Bihun**



**Rebecca Gill**  
Dr John Lam-Po-Tang Chair,  
in memory of Reg & Jeannette  
Lam-Po-Tang



**Emma Hayes**



**Shuti Huang**



**Monique Irik**



**Wendy Kong**



**Benjamin Li**



**Nicole Masters**  
Nora Goodridge OAM Chair



**Maja Verunica**

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## VIOLAS



**Tobias Breider**  
Principal  
Roslyn Packer AC  
& Gretel Packer AM Chair



**Anne-Louise  
Comerford**  
Associate Principal  
White Family Chair



**Justin Williams**  
L Alison Carr Chair



**Sandro Costantino**



**Rosemary Curtin**  
John & Jane Morschel Chair



**Jane Hazelwood**  
Bob & Julie Clappett Chair,  
in memory of Carolyn Clappett



**Graham Hennings**



**Stuart Johnson**



**Justine Marsden**



**Felicity Tsai**



**Amanda Verner**



**Leonid Volovelsky**

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## CELLOS



**Catherine Hewgill**  
Principal  
The Hon. Justice AJ &  
Mrs Fran Meagher Chair



**Leah Lynn**  
Assistant Principal



**Kristy Conrau**



**Fenella Gill**



**Timothy Nankervis**



**Elizabeth Neville**  
Bob Magid OAM & Ruth Magid  
Chair



**Christopher Pidcock**



**Adrian Wallis**

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## DOUBLE BASSES



**Kees Boersma**  
Principal  
Council Chair, with lead  
support from Brian Abel



**Alex Henery**  
Principal



**David Campbell**



**Dylan Holly**



**Steven Larson**



**Richard Lynn**



**Jaan Pallandi**



**Benjamin Ward**



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**FLUTES**

**Joshua Batty**  
Principal



**Emma Sholl**  
Associate Principal  
Robert & Janet Constable Chair



**Carolyn Harris**  
Landa Family Chair,  
in memory of Dr Barry Landa



**Diana Doherty**  
Principal  
John C Conde AO Chair

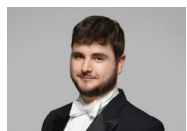


**Shefali Pryor**  
Associate Principal

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**OBOES**

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**COR ANGLAIS**

**Callum Hogan**



**Alexandre Oguey**  
Principal  
Mackenzie's Friend Chair

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**CLARINETS**

**Francesco Celata**  
Associate Principal  
John Curtis AM Chair



**Christopher Tingay**

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**BASS CLARINET**

**Alexander Morris**  
Principal

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**BASSOONS**

**Todd Gibson-Cornish**  
Principal  
Nelson Meers Foundation Chair



**Matthew Wilkie**  
Principal Emeritus  
Nelson Meers Foundation Chair



**Fiona McNamara**  
Nelson Meers Foundation Chair

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**CONTRABASSOON**

**Noriko Shimada**  
Principal

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**HORNS**

**Geoffrey O'Reilly**  
Principal 3rd

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**Euan Harvey**



**Marnie Sebire**  
Judge Robyn Tupman Chair



**Rachel Silver**  
Sue Milliken AO Chair



**David Elton**  
Principal  
Anne Arcus Chair



**Brent Grapes**  
Associate Principal

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**TRUMPETS**

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**TROMBONES**

**Cécile Glénot**



**Anthony Heinrichs**



**Ronald Prussing**  
Principal



**Scott Kinmont**  
Associate Principal  
Audrey Blunden Chair



**Nick Byrne**  
Robertson Family Chair

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**BASS TROMBONE**

**Christopher Harris**  
Principal

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**TUBA**

**Steve Rossé**  
Principal

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**TIMPANI**

**Mark Robinson**  
Associate Principal/  
Section Percussion  
Robert Albert AO &  
Elizabeth Albert Chair

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**PERCUSSION**

**Rebecca Lagos**  
Principal  
I Kallinikos Chair



**Timothy Constable**  
Christine Bishop Chair

# MUSICIAN PROFILE

Jane Hazelwood

Viola

*Bob & Julie Clampett Chair,  
in memory of Carolyn Clampett*

## **How long have you been playing with the Sydney Symphony?**

As a casual since I was 18 years old, but as a permanent since 1995.

## **What has been the highlight of your Sydney Symphony career so far?**

Performing on stage with my parents, and later with my son playing in the orchestra.

## **Who is your favourite composer?**

Rachmaninov because he composes such beautiful melodies.

## **When did you realise that you could make a career out of music?**

When I used to lie in bed, listening to my parents, playing chamber music late into the night and watching how much joy they had from playing in the orchestra.

## **What do you like to do with your spare time when you aren't playing or practicing?**

I really like teaching, walking the dogs and swimming. I also have a pretty supportive family and although we are in different countries, we talk to each other a lot.

## **What was the last book/podcast/TV series you really loved?**

I'm a bit of an *Outlander* fan, and I'm currently watching a new *Anne of Green Gables* series called *Ann with an E*. When I'm driving into the country, I also listen to CDs of *Harry Potter* in German.

## **What is the best piece of advice you ever received – either musical or general?**

Always try to remain flexible (and I take this to mean both mentally and physically)





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Your generosity and passion have allowed us to bring *The Ring* to life!

*Ring Leaders* make it possible for the Orchestra to celebrate Wagner's momentous works over this immense four-year journey, bringing the finest singers from Australia and around the world together with your Sydney Symphony Orchestra and visionary Chief Conductor Simone Young AM.



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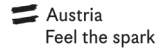
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