



# NGAIIRE

& THE SYDNEY SYMPHONY  
ORCHESTRA

present

## FIREFLIES

with GODTET

Saturday 4 May 2024  
Sydney Opera House

SYDNEY  
SYMPHONY  
ORCHESTRA

Principal Partner



# NGAIIRE & THE SYDNEY SYMPHONY ORCHESTRA

PRESENT *FIREFLIES* WITH GODTET

NICHOLAS BUC conductor

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## GODTET

David Rodriguez guitar	<i>Tempest22</i>
Andrew Bruce keys	<i>Lilt</i>
Jan Bangma bass	<i>Nautical</i>
Tully Ryan drum kit	<i>Broadening</i>
Dom Kirk percussion	<i>Harmony</i>

Novak Manojlovic arrangements

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## INTERVAL

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## NGAIIRE

Ngaiire lead vocals	<i>Prelude</i>
Andrew Bruce music director, keys	<i>Three</i>
Billie McCarthy backing vocals	<i>Shiver</i>
Alwyn De los Santos backing vocals	<i>Once</i>
Tully Ryan drum kit	<i>House on A Rock</i>
Nicholas Meredith percussion	<i>Moonshine</i>
Paul Mac pipe organ	<i>Less I Know The Better</i>
	<i>Interlude</i>
	<i>Ordinary</i>
	<i>Diggin</i>
	<i>Glorious</i>
	<i>Fuchsia</i>
	<i>Glitter</i>
	<i>Fireflies</i>
	<i>Fall Into My Arms</i>
	<i>Dirty Hercules</i>

Alex Turley arrangements

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## GODTET

The brainchild of David “Godriguez” Rodriguez (Sampa the Great, debut album producer) who has been a force in the jazz guitar world and beat tape scene for over 15 years, collaborates with keys virtuoso Andrew Bruce (Ngaiire, Broken Mountain) Jan Bangma on bass (Boy & Bear) arguably Sydney’s most prolific drummer Tully Ryan (Ngaiire, Hekka, Harvey Sutherland) and Dom Kirk on percussion.

This evening’s performance is the first time GODTET have played with the Sydney Symphony Orchestra. A true career highlight, tonight finds them expanding their GODTET + Strings project, newly arranged for full orchestra by Novak Manojlovic. A very humbling and natural evolution for a band that transgresses genre.

## Estimated durations

GODTET – 30 minutes

Interval – 20 minutes

NGAIIRE – 70 minutes

The concert will conclude at approximately 10.00pm

## Artist signing

Ngaiire will be appearing at the merchandise stand after the show for a meet and greet.

## Cover image

Photo by Daniel Segal

Design by Amy Zhou

## Audio

Des O’Neil, aFX Global  
George Sheridan

## Lighting

Matthew Tunchon,  
Silver Bullet Projects  
Andre Vanderwert

## Principal Partner





# ‘IT FEELS LIKE THE SKY’S THE LIMIT’ AN INTERVIEW WITH NGAIIRE

BY HUGH ROBERTSON



Photo by Prudence Upton

When Ngaiire walks on stage tonight, it will mark a new peak in her already decades-long career; one more step in a journey from growing up in Papua New Guinea to the hallowed stage of the Sydney Opera House Concert Hall.

It has been nearly eighteen months since Ngaiire first performed with the Sydney Symphony Orchestra, on the Sydney Opera House Forecourt in front of 5,000 people as part of the celebrations for the Opera House’s 50th anniversary. It is an extraordinary performance, heaving with her trademark energy and rhythmic drive but now coupled with the power and textural richness of the Sydney Symphony.

Tonight is a full-circle moment: following that Forecourt show, Ngaiire performed with the Melbourne and Queensland Symphony Orchestras, digging deeper into the groove of this expansive new setup, and is now back where it all began armed with new experience and knowledge. But she is still slightly in shock that it ever happened at all.

‘This definitely wasn’t on the bucket list,’ she says, almost in awe of what she has achieved. ‘For some reason I thought this was something that I could never really reach.

‘And it was a slightly daunting experience,’ she reveals. ‘We were coming into this world, and we completely revere and respect classical musicians, so we were feeling completely self-conscious about whether we were just wasting everybody’s time, or whether they were loving it – because there’s no point doing this if we are dragging people through the mud, and they are not loving the music that they’re playing.’

The songs you will hear tonight have all been through a significant reworking to make them suitable for an orchestra to play. It isn’t just a matter of getting 80 people to play what had been previously played by six: Ngaiire has worked closely with composer and arranger Alex Turley to make sure everything translates well to an orchestral reading.

‘We wanted the orchestra to feature more than the band,’ Ngaiire says. ‘So the band had to strip things back a lot... just trying to complement the orchestra.

‘But I think what I’ve learned from this experience is how much more I appreciate my voice. For some reason with an orchestra, I feel like I have more space to experiment with my voice. That really feels quite powerful to me. It’s very moving.’

When Ngaiire steps out on that stage tonight, it will be a triumph not just for her, but for everyone who has supported her along the way – and everyone back home in PNG, looking to see what is possible.

‘When I first started out I was very aware that I was Papua New Guinean,’ she says. ‘This isn’t just for me, this is for everyone else back home. I had that momentum that pushed to achieve all of these things.

‘You know, my grandmother couldn’t read. She gave birth to my mum in a pigsty. And my mother, her father decided that she shouldn’t go to school because she was a female. So my grandmother had to squirrel away money and beg other relatives for money so she could put her only daughter through school.

‘So I felt so proud that I’d come from these to two women who just hunkered down so much and had to put up with so much to get me to the Opera House Forecourt stage.

‘It also meant a lot to be able to have other First Nations people and Pacific Islanders within the audience be able to see one of them up there doing this, and on completely sacred land as well.’

As for what’s next?

‘I’m going to tell more stories: more stories from where I’m from, cultural stories. I’m excited to bring people more into my world, and for that to hold the songs even more. I’ve enjoyed this process so much. I’ve really just learned so much. And now it feels like the sky’s the limit.’

# ABOUT THE ARTISTS

## NICHOLAS BUC conductor

Nicholas Buc is a composer, conductor, and instrumentalist. He studied composition with Brenton Broadstock and Stuart Greenbaum at the University of Melbourne, where he received the inaugural Fellowship of Australian Composers Award. As the recipient of the Brian May Scholarship for Australian film composers, he completed a Master's degree in Scoring for Film and Multimedia at New York University, studying with Ira Newborn and Paul Chihara as well as receiving the Elmer Bernstein Award for Film Scoring.

Nicholas Buc has conducted the live-in-concert world premieres of John Williams' *Close Encounters of the Third Kind*, Alan Menken's *Beauty and the Beast* and Nicholas Hooper's *Harry Potter and the Half-Blood Prince*. Other live film concerts he has conducted include *Pixar In Concert*, *Star Trek*, *E.T. the Extra-Terrestrial*, *Back to the Future*, *Casino Royale*, *Raiders of the Lost Ark*, *Jurassic Park*, *Psycho*, *Star Wars: Episodes IV, V, VI and VII* and the first three *Harry Potter* films. He has conducted all the major Australian symphony orchestras as well as the Minnesota Orchestra and Houston, Milwaukee, Indianapolis, Austin, Grand Rapids and Madison symphony orchestras in the US. In Asia, he has conducted the Tokyo, Hong Kong, Malaysian, Osaka and Taipei Philharmonic orchestras.

Nicholas Buc's works have been premiered by the Royal Melbourne Philharmonic Orchestra and Choir, The Australian Voices, Melbourne Chamber Orchestra,

Benaud Trio and Concordis Chamber Choir. He has also worked with Tina Arena on six Australian tours and written arrangements for Missy Higgins, Passenger, Eskimo Joe and The Whitlams, as well as working on five seasons of *The Voice Australia*. In February/March he conducted concerts with Wynton Marsalis and the Jazz at Lincoln Center Orchestra.

Nicholas Buc is currently completing a major theatrical work, *TROT*. His ballet score, *Kazka*, for the Lehenda Ukrainian Dance Company, toured throughout Australia, Canada and the US.



Nicholas Buc

## THE ORCHESTRA

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.

Their concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres. They also celebrate the role of the symphony orchestra in movies, television and video games.

[sydneyssyphony.com](http://sydneyssyphony.com)

## THE MUSICIANS

### FIRST VIOLINS

**Harry Bennetts**  
Associate Concertmaster  
**Alexandra Osborne**  
Associate Concertmaster  
**Fiona Ziegler**  
Assistant Concertmaster  
Sophie Cole  
Sercan Danis  
Claire Herrick  
Georges Lentz  
Emily Long  
Alexandra Mitchell  
Alexander Norton  
Léone Ziegler  
Robert Smith<sup>o</sup>

### SECOND VIOLINS

Alice Bartsch  
Emma Hayes  
Shuti Huang  
Monique Irik  
Benjamin Li  
Wendy Kong  
Maja Verunica  
Marcus Michelsen<sup>o</sup>  
Emily Qin<sup>o</sup>  
Riikka Sintonen<sup>o</sup>

### VIOLAS

**Carrie Dennis**  
Principal  
**Justin Williams**  
Assistant Principal  
Sandro Costantino  
Rosemary Curtin  
Jane Hazelwood  
Stuart Johnson  
Justine Marsden  
Felicity Tsai  
Leonid Volovelsky

### CELLOS

**Leah Lynn**  
Assistant Principal  
Kristy Conrau  
Fenella Gill  
Timothy Nankervis  
Christopher Pidcock  
Adrian Wallis  
**DOUBLE BASSES**  
Dylan Holly  
Steven Larson  
Richard Lynn  
Benjamin Ward

### FLUTES

**Emma Sholl**  
Acting Principal  
Carolyn Harris

### OBOES

Callum Hogan  
Miriam Cooney<sup>†</sup>

### CLARINETS

**Francesco Celata**  
Acting Principal  
Christopher Tingay

### BASSOONS

**Ben Hoadley\***  
Guest Principal  
Hayden Burge<sup>†</sup>

### HORNS

**Euan Harvey**  
Acting Principal  
Marnie Sebire  
Stefan Grant<sup>†</sup>

### TRUMPETS

**Brent Grapes**  
Associate Principal  
Cécile Glénot

### TROMBONES

**Scott Kinmont**  
Acting Principal  
Nick Byrne  
**Christopher Harris**  
Principal Bass Trombone

### TIMPANI

**Antoine Siguré**  
Principal

### PERCUSSION

**Mark Robinson**  
Associate Principal  
Timpani/Section  
Percussion  
Timothy Constable

### HARP

**Louise Johnson\***  
Guest Principal

**Bold** Principal

\* Guest Musician  
<sup>o</sup> Contract Musician  
<sup>†</sup> Sydney Symphony Fellow