

15 & 16 March 2024

SIMONE YOUNG CONDUCTS

GURRELIEDER



Presenting Partner



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 Frémaux, Sir Charles Mackerras, Zdeněk Mácal, 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.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Andrew Haveron
Concertmaster

Harry Bennetts~
*Associate
Concertmaster*

**Alexandra
Osborne**~
*Associate
Concertmaster*

Lerida Delbridge~
*Assistant
Concertmaster*

Sophie Cole
Sercan Danis

Claire Herrick~
Georges Lentz

Emily Long
Alexandra Mitchell

Alexander Norton~
Léone Ziegler

Benjamin Tjoo°
Robert Smith°

Dominic Azzi†
Harry Egerton^

Lydia Sawires^
Katie Betts*

SECOND VIOLINS

Marina Marsden
Principal

Emma Jezek
*Acting Associate
Principal*

Alice Bartsch
Victoria Bihun

Emma Hayes
Monique Irik

Wendy Kong
Benjamin Li

Nicole Masters
Maja Verunica

Marcus Michelsen°
Riikka Sintonen°

Rain Liu†
Sola Hughes^

Liam Pilgrim^
Tamara Elias*

Rebecca Irwin*
Jasmine Tan*

VIOLAS

Tobias Breider
Principal

Carrie Dennis
Principal

Justin Williams
Assistant Principal

Sandro Costantino
Rosemary Curtin

Jane Hazelwood
Graham Hennings

Stuart Johnson~
Felicity Tsai
Leonid Lovolovsky
Stephen Wright°
Harry Swainston~
Sebastian Coyne^
Jamie Miles^

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Catherine Hewgill
Principal

Kaori Yamagami
Principal

Simon Cobercraft~
Associate Principal

Leah Lynn
Assistant Principal

Kristy Conrau~
Fenella Gill

Timothy
Nankervis~

Elizabeth Neville
Christopher
Pidcock~

Adrian Wallis
Joseph Kelly~

Noah Lawrence^
Jack Overall^

Daniel Pini*
DOUBLE BASSES

Kees Boersma
Principal

Alex Henry
Principal

David Campbell
Dylan Holly

Steven Larson
Richard Lynn

Jaan Pallandi
Alexandra Elvin†

Oakley Paul^
Matthew Cave*
Nicholas Schwartz*

FLUTES

Joshua Batty
Principal

Emma Sholl~
Associate Principal

Laura Clifft~
Anna Rabinowicz^

Maria Zhdanovich^
Emilia Antcliff*

Lily Bryant*~
Guest Principal

OBOES
Shefali Pryor
Acting Principal

Callum Hogan
Miriam Cooney†

Oscar Gillespie^
Alexandre Oguey
Principal Cor Anglais

CLARINETS
Francesco Celata
Acting Principal

Clare Fox~
Dario Scalabrini^

Georgia White^
Alexei Dupressoir*

Alex McCracken*
Romola Smith*
Acting Principal

Bass Clarinet

BASSOONS

Matthew Wilkie
Principal Emeritus

Fiona McNamara
Hayden Burge†

Melissa
Woodroffe*~

Noriko Shimada
Principal

Contrabassoon

HORNS

Premysl Vojta*
Guest Principal

Euan Harvey
Acting Principal

Emily Newham*~
Acting Principal

3rd Horn
Alex Hambleton*
Guest Principal

Marnie Sebire~
Rachel Silver~

Stefan Grant†~
Madeline Aarons^

Oliver Harris^
Calen Linke^

TRUMPETS

David Elton~
Principal

Cécile Glémot
Anthony Heinrichs

Joel Walmsley†~
Isabella Thomas^
Richard Blake*
Scott Kinnont
Bass Trumpet

TROMBONES

Jason Redman*
Guest Principal

Nick Byrne*
Guest Principal

Tenor Trombone
Jordan
Mattinson†~

Harrison Steele-
Holmes*

Jeremy Mazurek^
Angus Pace^

Christopher Harris
Principal Contrabass

TUBA

Steve Rossé
Principal

TIMPANI

Antoine Siguré
Principal

Mark Robinson
*Associate Principal/
Section Percussion*

PERCUSSION

Rebecca Lagos
Principal

Timothy
Constable~

Jack Peggie†
Aditya Bhat^

Steven Bryer^
Jesse Vivante^

Ian Cleworth*
Alison Pratt*
Colin Piper*

HARP

Natalie Wong°
Acting Principal Harp

Lucy Reeves*
Julie Kim*

Kate Moloney*
PIANO

Catherine Davis*
Guest Principal

Bold Principal
* Guest Musician

° Contract Musician
† Sydney Symphony
Fellow

^ ANAM musician
~ ANAM alumni

2024 CONCERT SEASON

Friday 15 March, 7pm
Saturday 16 March, 7pm

Concert Hall,
Sydney Opera House

SIMONE YOUNG CONDUCTS GURRELIEDER A SPECTACULAR ROMANCE

SIMONE YOUNG conductor
SIMON O'NEILL Waldemar
RICARDA MERBETH Tove
DEBORAH HUMBLE Waldtaube
SAVA VEMIĆ Peasant
ANDREW GOODWIN Klaus-Narr (Klaus the Fool)
WARWICK FYFE Speaker

MUSICIANS OF THE AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

SYDNEY PHILHARMONIA CHOIRS
BRETT WEYMARK, ELIZABETH SCOTT, TIM CUNNIFFE
chorus masters

MELBOURNE SYMPHONY ORCHESTRA CHORUS
WARREN TREVELYAN-JONES chorus master
TASMANIAN SYMPHONY ORCHESTRA CHORUS
JUNE TYZACK chorus master

ARNOLD SCHOENBERG (1874-1951)
Gurrelieder (Songs of Gurre) (1911)

Part I

INTERVAL

Part II
Part III

Pre-concert talk

By John Nolan in the Northern
Foyer at 6.15pm

Estimated durations

Part I – 60 minutes
Interval – 20 minutes
Part II & III – 50 minutes

The concert will run for
approximately two hours
and ten minutes

Cover image

Illustration by Rebecca Shaw

Assistant Conductor

Simon Bruckard

English Surtitles

Fiona Elizabeth Mizani /
libreTTitoli.com

Surtitle Operator

Roman Benedict

Presenting Partner



Principal Partner



WELCOME

Welcome to Simone Young Conducts *Gurrelieder*, a singular event in the history of the Sydney Symphony Orchestra.

The concert you are about to experience almost doubles the size of the Sydney Opera House Concert Hall stage and features five outstanding international and Australian soloists, a massed choir, the exceptional young musicians of the Australian National Academy of Music and the Orchestra at the very height of its powers.

UBS is delighted to be supporting this ambitious and exhilarating undertaking; one that could only be led by an artist of the calibre of Sydney Symphony Orchestra Chief Conductor Simone Young.

Originally written as a song cycle and gift to the composer's wife, Schoenberg later re-crafted *Gurrelieder* into the vast and rarely performed oratorio that now sits at the pinnacle of the Romantic imagination. Its themes of obsession, love beyond death and transformation rival any modern fantasy series and are based on a Danish poem written in 1868.

As the Presenting Partner of this concert, UBS joins the Sydney Symphony Orchestra in working together to connect people and ideas for a better world — in this case through the power of creativity and artistry.

Both UBS and the Orchestra understand and value the creation of new opportunities for the future, so we are especially proud to be associated with the opportunity this concert has created for the musicians of the Australian National Academy of Music to work alongside musicians of international stature.

So rarely performed because of its sheer scale, this performance of *Gurrelieder* is the first time this work has been heard in Sydney.

This occasion marks a new high point in the unfolding story of the Sydney Symphony Orchestra and its Chief Conductor Simone Young, and I do hope you enjoy the Sydney premiere of this landmark work.

Michael Marr

Michael Marr
Head of Wealth Management Australia



UBS

YOUR CONCERT AT A GLANCE

COMPOSER

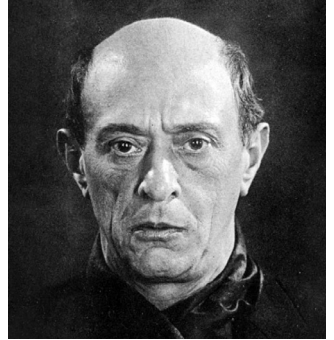
ARNOLD SCHOENBERG (1874-1951)

Gurrelieder (Songs of Gurre)

Premiered in 1913. Notable contemporary events include the 300th anniversary of the Romanov dynasty in Russia; the invention of stainless steel in Sheffield, UK; the invention of the assembly line at the Ford Motor Company.

In art, the year saw the installation of the Little Mermaid sculpture in Copenhagen, the recovery of the Mona Lisa, and an epoch-making show at the Armory in New York that introduced Americans to Fauvism, Cubism, and other experimental styles of the European avant garde.

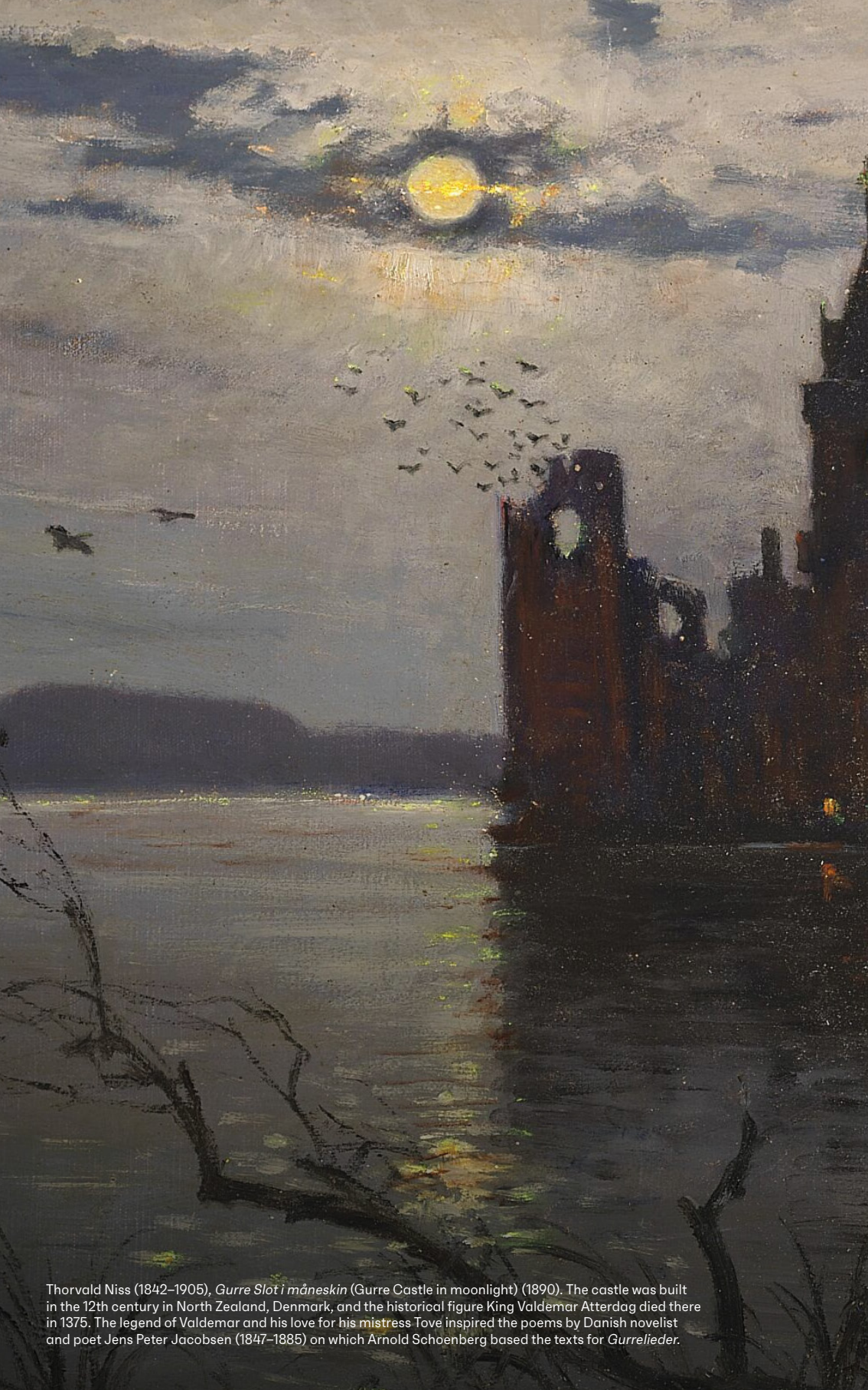
Other works of classical music premiered in 1913 include Vaughan Williams' *A London Symphony*, Prokofiev's Piano Concerto No.2, Berg's *Four Pieces Op.5*, and Stravinsky's *The Rite of Spring*.



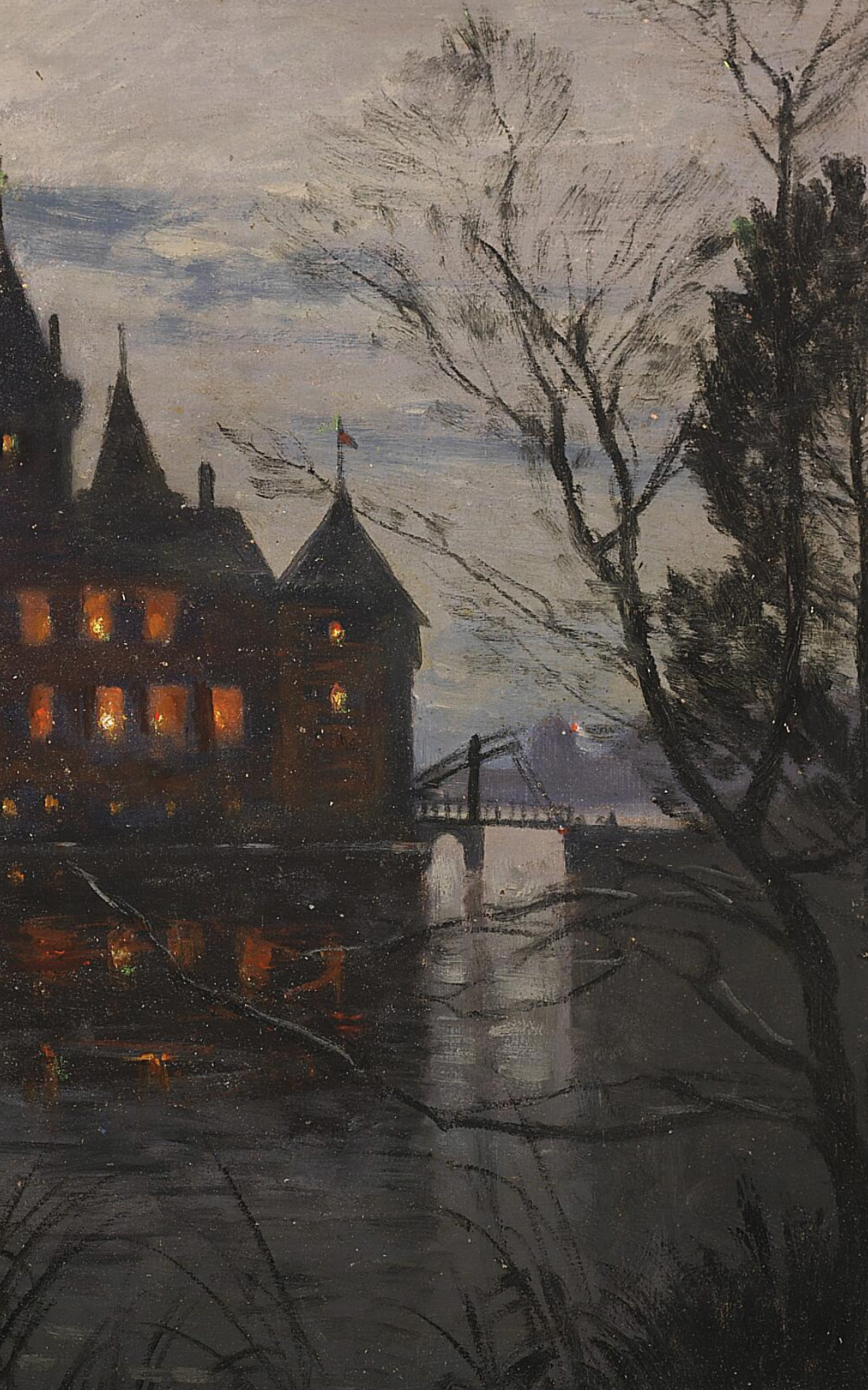
Schoenberg in 1925, photo by Man Ray

Schoenberg's hyper-Romantic *Gurrelieder* is Wagnerian in its dramatisation of a Nordic legend of love and death, evokes the early Richard Strauss in its sumptuous use of chromatic harmony and striking orchestral effects, and out-Mahlers Mahler in its sheer scale. In addition to a significantly enlarged orchestra (especially in the wind, brass and percussion sections) it requires five solo singers, a narrator and large chorus. The work took nearly a decade to complete, receiving its first performance in 1913 – by which time Schoenberg had struck out into the realm of atonality.

Schoenberg used a version of the story found in the poetry of Jens Peter Jacobsen which had been badly translated into German by Robert Franz Arnold. It tells of the Danish king Waldemar, who despite being married to Helwig, becomes infatuated by the beautiful Tove and brings her to live at his court. Helwig, predictably enough, has her rival murdered. In the work's second part, Waldemar curses God and for his blasphemy is doomed to ride with his vassals throughout eternity in search of his lost love. The third part of the work depicts Waldemar assembling his vassals and setting off for their eternal ride.



Thorvald Niss (1842–1905), *Gurre Slot i måneskin* (Gurre Castle in moonlight) (1890). The castle was built in the 12th century in North Zealand, Denmark, and the historical figure King Valdemar Atterdag died there in 1375. The legend of Valdemar and his love for his mistress Tove inspired the poems by Danish novelist and poet Jens Peter Jacobsen (1847–1885) on which Arnold Schoenberg based the texts for *Gurrelieder*.



ABOUT THE MUSIC

Part I

Orchestral Prelude

WALDEMAR: *Nun dämpft die Dämm' rung
jeden Ton* (Now twilight stills every sound)

TOVE: *O, wenn des Mondes Strahlen leise
gleiten* (Now, where the moon-beams'
tender light is glowing)

WALDEMAR: *Roß! Mein Roß! Was
schleichst du so träg!* (Steed, my steed!
Why do you lag!)

TOVE: *Sterne jubeln, das Meer, es leuchtet*
(The stars rejoice, the sea is shining,)

WALDEMAR: *So tanzen die Engel vor Gottes
Thron nicht* (Never did the Angels dance
before God's Throne)

TOVE: *Nun sag ich dir zum ersten Mal*
(Now this first time I say to thee)

WALDEMAR: *Es ist Mitternachtszeit*
(It is the time of midnight)

TOVE: *Du sendest mir einen Liebesblick*
(Your eyes meet mine in a lover's glance)

WALDEMAR: *Du wunderliche Tove!*
(My wonderful Tove!)

Orchestral Interlude

VOICE OF THE WOOD DOVE: *Tauben von
Gurre! Sorge quält mich* (Wood Doves of
Gurre! Woeful tidings I bear)

INTERVAL

Part II

WALDEMAR: *Herrgott, weißt Du,
was Du tatest* (God, do you know
how you have wounded me)

Part III *Die Wilde Jagd* (The Wild Hunt)

WALDEMAR: *Erwacht, König Waldemars
Mannen wert!* (Awake, King Waldemar's men!)

A PEASANT: *Deckel des Sarges klappert und
kappt* (Hear the rattling of the coffin lid)

WALDEMAR'S RETAINERS: *Gegrüßt,
o König, an Gurre-Seestrand!*
(King, we greet you by Gurre's coast!)

WALDEMAR: *Mit Toves Stimme flüstert
der Wald* (Tove's voice I hear through
the woods)

KLAUS THE FOOL: *Ein seltsamer Vogel ist
so'n Aal* (How strange a bird is the eel)

WALDEMAR: *Du strenger Richter droben*
(O harsh Judge enthroned above)

WALDEMAR'S RETAINERS: *Der Hahn
erhebt den Kopf zur Kraht,* (The cock
has raised his head to crow)

Des Sommerwindes wilde Jagd
(Of the summer wind's wild hunt)

Orchestral Prelude

NARRATOR: *Herr Gänsefuß, Frau
Gänsekraut, nun duckt euch nur geschwind*
(Sir Ganderfoot and Mother Goose!
Now hide, quickly hide)

MIXED CHORUS: *Seht die Sonne*
(See the sun rise)

ABOUT THE MUSIC

THE BACKGROUND

By 1913, the twenty-eight year-old Schoenberg was already the composer Vienna loved to hate. His string sextet *Verklärte Nacht* of 1899 was described as sounding like ‘someone had smeared the score of Tristan while it was still wet’ and was rejected for performance because it contained a chord not found in any textbook. In 1908 the Second String Quartet included a soprano and, more importantly, completely dispensed with the traditional hierarchy of major and minor keys. Atonality was born, and the audience responded by brawling.

So Schoenberg expected the worst when *Gurrelieder* premiered in February 1913. The audience came to jeer but, surprisingly, stayed to pray – actually, they wept and cheered for over 15 minutes, though when Schoenberg finally appeared on stage he bowed only to the conductor and orchestra, snubbing the audience which had treated him so badly in the past. Things were back to normal a month later, when the police had to restore order at concert of his and his students’ music.

Schoenberg wrote the first version of *Gurrelieder* (Songs of Gurre) for voice and piano in the hope of winning a prize from the Wiener Tonkünstlerverein, the body which had rejected *Verklärte Nacht*. When he failed to win, Schoenberg began rescoring the piece, working sporadically on it in 1901-2 and 1910-11. Its aesthetics and musical language are that of late Romanticism; its armature of soloists, multiple choruses (the mixed chorus only sings in the last five minutes!) and huge orchestra is not unlike the massive symphonic works of Schoenberg’s mentor, Gustav Mahler. Like his friend and idol, Schoenberg knew that such forces could be used for sheer power, but also for a limitless range of delicate sonorities.

THE STORY

The poems of Jens Peter Jacobsen (1847-1885), translated into German by Robert Franz Arnold, treat the medieval Danish legend of Waldemar (Valdemar) and Tove. Waldemar is the king of Denmark who falls passionately in love with the beautiful Tove, and brings her to live in the sea-side castle of Gurre. None too pleased, his queen Helvig has Tove murdered. Grief-stricken, Waldemar curses God who responds to the blasphemy by making Waldemar and his retainers ride as ghosts through the sky ‘every night till Judgement day’ in a fruitless search for Tove.

With its legendary-medieval setting, and eroticism that almost inevitably leads to death, *Gurrelieder* evokes the atmosphere and passion of *Tristan und Isolde* and like Wagner’s opera, it cultivates music of extreme emotion to depict the psychology of its characters.

In Part I, an orchestral prelude depicts twilight on the coast. Waldemar and Tove alternate in a set of nine arias (never a duet). They describe the physical world in ecstatic terms, and express their erotic anticipation: Waldemar urges his horse on in true Wagnerian fashion, while Tove sees ocean and flowers as symbols of her hero’s approach. The lovers declare their passion, and Waldemar has a premonition of death. Tove sings of death as rapture, a ‘blessed kiss’ and Waldemar concludes the sequence with imagery of the erotic fusion of their bodies and souls.

ABOUT THE MUSIC

THE MUSIC

The orchestral interlude which follows begins with music of great tenderness. It builds in emotional intensity, interrupted by more frenetic episodes, eventually leading to a crushing sound out of which only the plaintive sounds of the cor anglais emerge. In a long aria, the voice of the Wood-dove relates how Tove has been murdered, describing her funeral in music redolent of Wagnerian tragedy. The Wood-dove finally tells of how she too was murdered – by the queen’s falcon.

Part II is very short, and consists of Waldemar’s curse. In Part III ‘The wild hunt’ he summons his ghostly retainers from their graves, an event witnessed with terror by a Peasant. The retainers, in choral writing suggesting the influence of Richard Strauss, arm themselves for the ride – only Klaus the Fool complains that he’d rather stay in his grave. Waldemar maintains his defiance to the end, warning God that he will seek revenge on Judgment Day.

Day breaks and the retainers return to their graves. After a short orchestral interlude, the Narrator describes the summer wind setting out on its hunt, ruffling lakes, startling animals and tossing trees. The wind sets its course towards heaven and earth greets the new day with the dances of crickets and songs of birds. Nature regenerates, in contrast to the unending, unrequited ride of Waldemar and his men.

Schoenberg concludes the work with an opulent choral paean to the rising sun.

Schoenberg once remarked that Grieg’s Piano Concerto was ‘the kind of music I’d like to write’. He believed that atonality and twelve-note serialism were historically inevitable and ‘someone’, he said, ‘had to take on the job’. *Gurrelieder* contains much that Schoenberg would build on as he developed, but it also farewells a world which was soon to be swept away.

Schoenberg’s *Gurrelieder* is scored for an enormous orchestra, with 140 musicians on stage tonight and a further 285 choristers.

The score calls for 8 flutes (four doubling piccolo), 5 oboes (two doubling English horn), 7 clarinets (two doubling E flat clarinet and two doubling bass clarinet), 5 bassoons (two doubling contrabassoon); 10 horns (four doubling Wagner tuba), 6 trumpets, bass trumpet, 7 trombones (alto, 4 tenors, bass, contrabass), tuba; two timpanists; nine percussionists; 4 harps, celeste and strings.

It also requires 3 male choruses (tenors and basses), as well as a mixed chorus (sopranos, altos, tenors and basses).

The work was premiered in Vienna on 23 February 1913, conducted by Franz Schreker.

This is the first time the Sydney Symphony has performed this work, and only the fourth time it has ever been performed in Australia.

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**Join the Ring Leaders today
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A perfect
ARRANGEMENT



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FLY BETTER

As Principal Partner of the Sydney Symphony Orchestra, we know how to exceed audience expectations. That's why you can choose from a varied gourmet menu and enjoy fine dining at any time with our hand-picked exclusive wines, perfectly arranged.





Simone Young. Photo by Peter Bevan-Brew

ABOUT THE ARTISTS

SIMONE YOUNG AM conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young, has previously held the posts of General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg, 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 Hamburg recordings include the *Ring Cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. She has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna, Berlin and Hamburg State Opera companies.

This year Simone Young will make her much-anticipated Bayreuth Festival debut conducting Wagner's *Ring Cycle*. She also returns to both the Berlin and Vienna State Opera companies, the Berlin, Los Angeles, Stockholm, Oslo and Goeteborg Philharmonic Orchestras, the Bavarian Radio Orchestra and the Lausanne Chamber Orchestra.

2023 saw the commencement of her Sydney Symphony Orchestra *Ring Cycle* with the presentation of *Das Rheingold* which played to sold out audiences, standing ovations and five-star reviews. A second, feature-length documentary film, *Knowing the Score*, about Simone Young and her career was also internationally released in 2023.

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 (*Die Fledermaus* and *Peter Grimes*), The Metropolitan Opera New York (*Der Rosenkavalier*), Opera Nationale de Paris (*Parsifal* and *Salome*), Bavarian State Opera (*Tannhäuser*), Berlin State Opera (*Der Rosenkavalier*) and Zurich Opera (*Salome*).

Simone Young's 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.

In February 2024, Simone Young and the Sydney Symphony announced a two-year extension to her contract as Chief Conductor, extending her leadership of the Orchestra until the end of 2026.

ABOUT THE ARTISTS

SIMON O'NEILL Waldemar

Simon O'Neill is one of the most sought-after Heldentenors at the world's leading opera houses and festivals, and is particularly successful in Wagnerian roles such as Siegfried, Siegmund, Parsifal, Lohengrin and Tristan as well as Florestan, Idomeneo and Otello.

His engagements in the 2023/24 season include *Lohengrin* under Eun Sun Kim in San Francisco, *Das Rheingold* in concert performances in Sydney under Simone Young as well as in Los Angeles under Gustavo Dudamel, *Tannhäuser* at the Niki Kai Tokyo, *Tristan* at the Royal Opera Copenhagen and in concert with the Auckland Philharmonia under Giordano Bellincampi, Handel's *Messiah* and Elgar's *Dream of Gerontius*.

Outstanding milestones in his career include opening the season at La Scala in Milan under Daniel Barenboim as Siegmund, a role he has also sung with Franz Welser-Möst at the Vienna State Opera, Covent Garden, the Metropolitan Opera, Berlin, Hamburg and Bayersicher Staatsopern, as well as his further appearances in London as *Lohengrin*, *Fidelio*, *Stolz* and *Parsifal*; other important career milestones include his debut as the Kaiser in *Die Frau ohne Schatten* at the Berlin State Opera with Simone Young and as the Tambourmajor in *Wozzeck* with Levine at the Metropolitan Opera. In 2009 Simon O'Neill made his role debut in concert as *Otello* with the London Symphony Orchestra under Colin Davis. He has since appeared in this role on stages in Houston, Boston, Auckland and Sydney. At the Bayreuth Festival he made his debut as *Lohengrin* in Hans Neuenfels' production with Andris Nelsons and returned as *Parsifal* in Stefan Herheim's acclaimed production under Daniele Gatti. His guest appearances at the Salzburg Festival included Florestan with Daniel Barenboim and *Die Zauberflöte* with Riccardo Muti.

His broad concert repertoire, which includes Mahler's *Lied von der Erde* and Eighth Symphony, Beethoven's *Missa Solemnis* and Ninth Symphony, Janáček's *Glagolitic Mass*, and Schoenberg's *Gurrelieder*, has taken

him to the world's most prestigious concert halls, including Carnegie Hall New York, the Royal Albert and Royal Festival Hall London, the Accademia Nazionale di Santa Cecilia Rome and the NHK Hall in Tokyo. Simon also performed *Die Walküre* in concert with the Berlin Philharmonic (Barenboim), the New York Philharmonic (Van Zweden) and the Berlin Staatskapelle (Rattle).

His discography includes the Lied album *Distant Beloved* (Decca), his award-winning solo album *Father and Son: Wagner Scenes and Arias* (EMI), *Siegfried* in the *Ring* under Jaap van Zweden (Naxos), with the Hallé Orchestra under Sir Mark Elder and the Bavarian Radio Symphony Orchestra and Sir Simon Rattle, *Otello* and *Der Freischütz* under Colin Davis (LSO Live), Beethoven's Symphony No.9. *Valkyrie* under Barenboim from La Scala and *Parsifal* with Pappano from Covent Garden have been released on Blu-ray. His Deutsche Grammophon recording of Mahler's Symphony No.8 with Gustavo Dudamel won a Grammy Award.

Simon O'Neill was appointed an Officer of New Zealand Order of Merit by Queen Elizabeth II. He is a graduate and Doctor (h.c.) of Music from Victoria University of Wellington and a graduate of the University of Otago, Manhattan School of Music and Juilliard Opera Center. His portrait graced the 1998 New Zealand one-dollar stamp.



Simon O'Neill. Photo by Albert Comper Photography.

ABOUT THE ARTISTS

RICARDA MERBETH Tove

Ricarda Merbeth is a Wagner and Strauss interpreter in demand worldwide. She has appeared at leading opera houses including the Staatsoper Unter den Linden Berlin, Bayreuth Festival, Hamburg State Opera, Bavarian State Opera, Vienna State Opera, La Scala Milan, Deutsche Oper Berlin, Staatsoper Unter den Linden, New National Theatre Tokyo, Opera Nationale de Paris, Teatro Real Madrid, La Monnaie in Brussels, Royal Opera House in London.

She has sung all the important roles in her field, including Elektra, Isolde, Turandot, Helena, Ariadne, Marietta, Marschallin, Senta, Leonore, Emilia Marty, Elsa, Marie, Elisabeth and Venus, as well as the Brünnhilden in Wagner's *Ring*. Among others, she has worked with conductors Daniel Barenboim, Pierre Boulez, Semyon Bychkov, Riccardo Chailly, Myung-whun Chung, Christoph von Dohnányi, Dan Ettinger, Daniele Gatti, Edward Gardner, Thomas Guggeis, Marek Janowski, Mariss Jansons, Philippe Jordan, Vladimir Jurowski, Fabio Luisi, Ingo Metzmacher, Kent Nagano, Yannick Nézet-Séguin, Seiji Ozawa, Roberto Rizzi-Brignoli, Donald Runnicles, Pinchas Steinberg, Christian Thielemann and Franz Welser-Möst.

Important debuts in recent years were Isolde at the Hamburg State Opera (2016), Turandot and Brünnhilde at the Deutsche Oper Berlin (2017), Elektra at La Scala in Milan (2018), and Elektra at the Berlin State Opera under Daniel Barenboim (2019). Also at La Scala, she sang the title role in *Die ägyptische Helena* with great success in 2019. In 2020 she sang Brünnhilde in *Die Walküre* in Lisbon and Madrid, Isolde at the Royal Opera House London, Senta in *Der fliegende Holländer* at the Berlin State Opera and Elektra at the Vienna State Opera. For Radio France she recorded Brünnhilde in Wagner's *Götterdämmerung* as well as in *Siegfried* with L'Orchestre de l'Opéra national de Paris conducted by Philippe Jordan.

In 2023 Merbeth sang Kundry in *Parsifal* with the Bergen Philharmonic Orchestra, Isolde in Valencia, Brünnhilde in the *Ring* Cycle at the Semperoper Dresden and the Vienna State Opera, Senta in *Der fliegende Holländer* at the Baltic Opera Festival, and Elektra at the Berlin State Opera. In 2024 she will sing Färberin in *Die Frau ohne Schatten* at the Théâtre du Capitole Toulouse, Brünnhilde in the *Ring* Cycle at Deutsche Oper Berlin, and Elektra at the Teatro di San Carlo in Naples.



Ricarda Merbeth. Photo by Mirko Joerg Kellner.

ABOUT THE ARTISTS

DEBORAH HUMBLE Waldtaube

British/Australian Mezzo-Soprano Deborah Humble gained a Bachelor of Music Performance from the University of Adelaide and a Masters Degree in Music Research from the Australian Catholic University in Melbourne before becoming a Young Artist at the Victoria State Opera. After further study in London and Paris Deborah was appointed Principal Artist at Opera Australia in 2002. In 2004 she won the coveted Dame Joan Sutherland scholarship and in 2005 she relocated to Germany and became Principal Mezzo-Soprano at the State Opera of Hamburg. After reaching the finals of the International Wagner Competition in Seattle in 2008, Deborah embarked upon a freelance career which has taken her all over the world.

Recognised internationally for her performances of Wagner and the dramatic mezzo repertoire, recent engagements include Erda in *Das Rheingold* and *Siegfried* with the Hong Kong Philharmonic, Brangäne in *Tristan and Isolde* with the Mexico City Symphony, Amneris in *Aida* for Opera Australia, Alisa in *Lucia di Lamermoor* for the Teatro Mario del Monaco in Treviso, Erda in *Siegfried* for the Boston Symphony, Verdi's Requiem at the Sage Concert Hall, UK, and for Orchestra Wellington, Mahler's Symphony No.8 at the Esplanade Theatre in Singapore, Elgar's *The Kingdom* for Melbourne Bach Choir, Erda in *Das Rheingold* and Waltraute in *Die Götterdämmerung* for Saffon Opera UK, Mary in *The Flying Dutchman* with Opera Lille, Mahler's Symphony No.3 for Queensland Symphony, Klytamnestra in Strauss' *Elektra* for Edinburgh Opera, and Victorian Opera, Wagner's Wesendonck Lieder for Orchestra Wellington, *Messiah* for New Zealand Symphony and *Ring Cycles* in Hamburg, Halle, Bari, Ludwigshafen and Melbourne.

In the 2022/23 season Deborah sang the mezzo solo in Mahler's Symphony No.2 with the Sydney Symphony Orchestra conducted by Simone Young and presented live on ABC TV. These performances of the Resurrection Symphony celebrated the reopening of the Sydney Opera House Concert Hall. She received a Green Room Award nomination for her performance of Klytamnestra (*Elektra*) for Victorian Opera and critical acclaim for her interpretations of Erda and Waltraute in three cycles of Wagner's *Der Ring des Nibelungen* for Melbourne Opera conducted by Anthony Negus. She sang Waltraute and made her role debut as Fricka in three complete cycles of the *Ring* for Opera Australia. Other role debuts in 2023 included Clarion in Strauss' *Capriccio* conducted by Simone Young, and La Cieca in *La Gioconda* alongside Jonas Kaufmann, Saioa Hernandez and Ludovic Teszler.

Her recordings include Clarissa in *The Love for Three Oranges* with Opera Australia (Chandos Records conducted by Richard Hickox), Erda, Schwertleite and 1st Norn in *Der Ring des Nibelungen* with the Hamburg State Opera (Oehms, conducted by Simone Young) and Erda in the Hong Kong Philharmonic's Ring Cycle (Naxos, conducted by Jaap van Zweden).



Deborah Humble. Photo by Andrew Keshan.

ABOUT THE ARTISTS

SAVA VEMIĆ Peasant

Sava Vemić, born 1987 in Belgrade, studied music and voice at the University of Arts in his hometown and continued it as a member of the Metropolitan Opera's Lindemann Young Artist Development Program (LYADP) under mentorship of Maestro James Levine where he spent three years. At the Met Opera he has worked closely with the Greek bass Dimitris Kavrakos, but also with Bonaldo Giaiotti and Renata Scotto among many other singers, conductors and directors.

Sava started the 2023/24 season as Oroveso in Bellini's *Norma* at the Herodes Atticus Theater in Athens, Greece, then he went to Toronto for the opening of the season of Canadian Opera Company as Don Fernando in Beethoven's *Fidelio*. In January 2024 he returned to Paris Opera to perform Prince Boullion in Cilea's *Adriana Lecouvreur* and after that will go to Serbian National Theater in Novi Sad for Mephistopheles in Gounod's *Faust*. Later on in March he will go to Sydney to sing the role of Bauer in Schoenberg's *Gurrelieder* with Sydney Symphony Orchestra and then he will sing the role of Faust in Prokofiev's opera *The Fiery Angel* in Teatro Petruzzelli in Bari.

In 2022/23 Vemić returned to Opéra de Paris appearing as Angelotti (*Tosca*) and 5th Jew (*Salome*) while covering the role of Sarasto (*The Magic Flute*). He made his role debut as Silva (*Ernani*) in Antwerp, and made his debut at Hamburg State Opera in the new production of *Lady Macbeth of Mzensk*. He returned to Munich's Gärtnerplatztheater for the roles of Crespel (*Tales of Hoffmann*) and the Commendatore (*Don Giovanni*). In Belgrade he has made debut in the title role of Don Quichotte in Massenet's *Don Quichotte*.

Vemić has received several awards, including first Prizes at the 2016 Opera Index International Vocal Competition in New York City and the 2014 Gerda Lissner International Vocal Competition, second prize winner at the 2017 Loren L. Zachary International Competition in Los Angeles and NYC, and was finalist in the 2017 International Belvedere competition.



Sava Vemić. Photo by Miloš Lužanin.

ABOUT THE ARTISTS

ANDREW GOODWIN Klaus-Narr

Tenor 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, Classical Opera Company, Opera Australia, Pinchgut Opera and Sydney Chamber Opera.

On the concert platform he has toured with the St Petersburg Philharmonic Orchestra with Maestro Temirkanov, performed with all the major Australian symphony orchestras, Moscow Chamber Orchestra, and has given recitals at the Wigmore Hall, at Oxford Lieder and at festivals throughout Australia.

This year Andrew returns to the opera stage as Renaud in Stravinsky's *The Fox* for Adelaide Festival's presentation of *The Nightingale and other fables*. He will then be heard as the Narr in Schoenberg's *Gurrelieder* with the Sydney Symphony and further, with all the symphony orchestras in repertoire ranging from Mozart's Requiem, Beethoven's Symphony No.9, to *Carmina Burana* and *Messiah*. Andrew will also perform *St Matthew Passion* for Monash University, Elijah with Sydney Philharmonia Choirs and at numerous Festivals around the country.

Beethoven's Symphony No.9 featured prominently in Andrew Goodwin's 2023 diary (Brandenburg Symphony Orchestra, Germany and Queensland Symphony). He also returned to Melbourne Bach Choir, Canberra International and Sanguine Estate Music Festivals, Sydney Philharmonia Choirs, performed in Britten's *War Requiem* (Brisbane Festival) as well as Britten's Serenade for Tenor and Horn and Mime (*Das Rheingold*), in a role debut, with Sydney Symphony.

Other recent engagements include Janik in *Diary of one who disappeared* (Sydney Chamber Opera for Sydney Festival), Lysander in *A Midsummer Night's Dream* (Adelaide Festival), Jacquino in *Fidelio* (West Australian Symphony), Nadir in *The Pearlfishers* (State Opera South Australia), *St. Matthew* and *St. John Passions* and Haydn's *Creation* (Melbourne Bach Choir), *Messiah* (Queensland, Melbourne and New Zealand Symphony Orchestras), and Richard Mill's new oratorio, *Nativity*, (Adelaide Symphony).

Andrew's recordings include Schubert's *Die schöne Müllerin* and *Winterreise*, *When yesterday we met* (songs of Rachmaninov and Tchaikovsky) with Daniel de Borah for ABC Classics, and *Artaxerxes* (Hasse), *Giasone* (Cavalli), *L'amant jaloux* (Gretry) and *L'anima del filosofo* (Haydn) with Pinchgut Opera.

Born in Sydney, Andrew studied voice at the St. Petersburg Conservatory with Professor Lev Morozov and in the UK with Robert Dean. Andrew is the recipient of many awards and scholarships and has also received support from the Australian Music Foundation and ARS Musica Australis.



Andrew Goodwin

ABOUT THE ARTISTS

WARWICK FYFE Speaker

Warwick Fyfe is a Helpmann Award-winning singer and is considered one of Australia's finest baritones. Recent appearances include Beckmesser (*Die Meistersinger von Nürnberg*), Alberich (*Der Ring des Nibelungen*), Sancho Panza (*Don Quichotte*), Amonasro (*Aida*), Geronio (*Il turco in Italia*), Barone di Trombonok (*Il viaggio a Reims*) and Klingsor (*Parsifal*) for Opera Australia, Alberich (*Das Rheingold*) for the Japan Philharmonic and Tianjin Symphony Orchestras, Peter (*Hansel and Gretel*) in Singapore, Athanaël (*Thaïs*) and Amonasro for Finnish National Opera, Bartolo (*Il barbiere di Siviglia*) for Victorian Opera, Wotan (*Die Walküre*) in Singapore and Melbourne, Pizarro (*Fidelio*) in Melbourne and Perth, Bottom (*A Midsummer Night's Dream*) in Adelaide and Beethoven's Symphony No.9 for the Melbourne Symphony.

In 2022, he sang Scarpia (*Tosca*) for West Australian Opera, The Herald (*Lohengrin*) for Opera Australia and Wotan (*Die Walküre*) for Melbourne Opera. In 2023, he returned to OA as Amonasro and Alberich, to Melbourne Opera as Wotan/ The Wanderer in their landmark *Der Ring des Nibelungen* and was soloist with the Melbourne and West Australian Symphony Orchestras. 2024 appearances include Scarpia with Opera Australia and Water Sprite (*Rusalka*) with West Australian Opera.

Previous appearances for Opera Australia have included the title roles in *Rigoletto*, *Falstaff* and *Der fliegende Holländer*; Mandryka (*Arabella*); The Four Villains (*The Tales of Hoffmann*); Dr Schön (*Lulu*); Faninal (*Der Rosenkavalier*); Wolfram (*Tannhäuser*); Papageno (*The Magic Flute*); Germont (*La traviata*); Leporello (*Don Giovanni*) and Pizarro (*Fidelio*).

Warwick was the recipient of a Helpmann Award for his 2013 performance as Alberich in the Melbourne Ring Cycle. In 2015, he was awarded a Churchill Fellowship to study Wagnerian vocal technique in Germany, the USA and the UK.

Concert engagements include performances with the Sydney, Melbourne, Queensland, West Australian, Adelaide and Tasmanian Symphony Orchestras; the Warsaw Symphony Orchestra, the Singapore Symphony Orchestra, Orchestra of the Music Makers (Singapore); Orchestra Wellington (NZ); Auckland Philharmonia; Melbourne Chorale; Sydney Philharmonia; Royal Melbourne Philharmonic Society; Melbourne Bach Choir and Canberra Choral Society. Repertoire includes Bach's *St Matthew Passion* and *Mass in B Minor*; Bartók's *Bluebeard's Castle*; Beethoven's Symphony No.9; Brahms' *Ein Deutsches Requiem*; Handel's *Messiah*; Mahler's Symphony No.8; Mozart's Requiem; and Orff's *Carmina Burana*.



Warwick Fyfe. Photo by Jeff Busby.

AUSTRALIAN NATIONAL ACADEMY OF MUSIC



The Australian National Academy of Music (ANAM) is an international, dynamic and outward-facing cultural institution, training and performance company, with a demonstrated commitment to engaging with its communities. It is internationally renowned as the only purely performance classical music training academy in Australia, and one of the few in the world.

ANAM has industry partnerships with over 20 organisations, including the Australian Chamber Orchestra, the Sydney, Tasmanian, Melbourne and West Australian Symphony Orchestras, the Auckland Philharmonia, Musica Viva Australia, a range of national music and arts festivals, and internationally with the Berlin Philharmonic Orchestra, the Bavarian State Opera Orchestra (Munich), Mahler Chamber Orchestra (Berlin) and London's Royal College of Music.

Alongside the Australian Ballet School, Australian Film Television and Radio School (AFTRS), Australian National Academy of Music (ANAM), Australian

Youth Orchestra (AYO), Flying Fruit Fly Circus, NAISDA Dance College, National Institute of Circus Arts (NICA), and National Institute of Dramatic Art (NIDA), ANAM is a member of the Australian Government-funded Arts8 group of performing arts training organisations. The Arts8 are committed to providing the high level and intense studio-based training necessary to ensuring that the national performing arts sector has a pipeline of creative talent that will enable it to continue telling Australian stories for generations.

ANAM alumni are found in many of the world's leading orchestras and ensembles, and ANAM's intensive schedule brings together a global network of artists and performers who provide invaluable mentorship and guidance for emerging young musicians through public performances, in-residence masterclasses and other programs.

Find out more about ANAM and ANAM musicians at anam.com.au

AUSTRALIAN NATIONAL ACADEMY OF MUSIC

FIRST VIOLINS

Harry Egerton
Lydia Sawires

SECOND VIOLINS

Sola Hughes
Liam Pilgrim

VIOLAS

Sebastian Coyne
Jamie Miles

CELLOS

Noah Lawrence
Jack Overall

DOUBLE BASSES

Oakley Paul

FLUTES

Anna Rabinowicz
Maria Zhdanovich

OBOES

Oscar Gillespie

CLARINETS

Georgia White

HORNS

Madeline Aarons
Oliver Harris
Calen Linke

TRUMPETS

Isabella Thomas

TROMBONES

Jeremy Mazurek
Harrison Steele-Holmes
Angus Pace
Bass Trombone

PERCUSSION

Aditya Bhat
Steven Bryer
Jesse Vivante



Photo by Laura Manariti

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

LUKE BYRNE, CLAIRE HOWARD RACE

Rehearsal Pianists

TANJA BINGGELI, ANKE HOEPPNER-RYAN

Language Coaches

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 celebrated his 20th anniversary as Artistic Director. 2024 sees another exciting season including Mendelssohn's *Elijah*, Rachmaninoff's *Vespers* and ChorusOz to sing Karl Jenkins' *The Armed Man: A Mass for Peace*.



Photo by Keith Saunders

ABOUT THE ARTISTS

BRETT WEYMARK chorus master
Artistic and Music Director
Sydney Philharmonia Choirs

Brett Weymark OAM is one of Australia's foremost choral conductors. Appointed Artistic & Music Director in 2003, he has conducted the Choirs throughout Australia and internationally. 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. He has performed with Opera Australia, Pinchgut Opera, Australian Chamber Orchestra, The Song Company and Musica Viva.

He studied singing and conducting at the University of Sydney and the Sydney Conservatorium of Music, continuing his 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 Mozart, Verdi, Duruflé and Fauré requiems, and Orff's *Carmina Burana*. He champions Australian composers and has premiered works by Elena Kats-Chernin, Peter Sculthorpe and Ross Edwards amongst others. In 2011 he premiered his own work *Brighton to Bondi*.

He was chorus master for the Adelaide Festival's *Saul* (2017), *Hamlet* (2018) and *Requiem* (2020) and 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 conducting highlights include Sondheim's *Sweeney Todd* (West Australian Opera), *Jandamarra* by Paul Stanhope and Steve Hawke's *Jandamarra* (SSO), Michael Tippett's *A Child Of Our Time* (Adelaide Festival) and *Carousel* (State Opera South Australia) and ChorusOz: Mahler 8 in 2023. In 2024 he leads Sydney Philharmonia Choirs in Mendelssohn's *Elijah*, Rachmaninoff's *Vespers* and a performance of Ethel Smyth's Mass in D.

ABOUT THE ARTISTS

DR ELIZABETH SCOTT chorus master
Associate Music Director
Sydney Philharmonia Choirs

Dr 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 Conducting at the Sydney Conservatorium of Music (University of Sydney) and has been the Choral Director of the NSW Schools Spectacular 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 2023's *The Little Match Girl Passion* and *Carols at the House*, *Mozart: Requiem & Revelations* and *Bach Mass in B Minor* (2022), *Berliner Messe* and *St John's Passion Reimagined* (2021).

TIM CUNIFFE chorus master
Assistant Chorus Master and Principal Rehearsal Pianist

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.

SYDNEY PHILHARMONIA CHOIRS

SOPRANOS

Veronica Alfano
Shelley Andrews
Francesca Bailey
Kate Bartlett
Eva Berger
Georgina Bitcon
Anne Blake
Olga Bodrova
Jodie Boehme
Anita Burkart
Laura Carter
Yi-An Chiang
Anne Cooke
Courtney Cousins
Nat Crane
Pamela Cunningham
Rouna Daley
Prasadhini De Silva
Vanessa Downing
Isabelle Epps
Rachel Evans
Susan Farrell
Ann-Louise Felton
Katie Flood
Jehane Ghabrial
Rebecca Gladys-Lee
Natalie Gooneratne
Judith Gorry
Caroline Gude
Leila Harris
Melanie Jha
Rose Jiang
Jasmin Jungo
Sue Justice
Karissa Kee
Monica Jongsuk Kim
Karolina Kulczynska-Le
Breton
Jessica Lee
Jennifer Lee
Yvette Leonard
Lucy Lush
Alison McDonald
Lindy McMahon
Bernadette Mitchell
Lauren Mitchell
Sarah Moore
Stephanie Mormanis
Sarah Muetterlein
Merryl Neille
Jane Nieminska
Ruth Jessica
Ongkowijoyo
Dympna Paterson
Jane Prosser
Georgia Rivers

Jolanda Rotteveel
Allison Rowlands
Chika Sakono
Maya Schwenke
Eva Tarbox
Katherine Thompson
Lily Tindale
Lucie Vagenheim
Joanna Warren
Genni Wetherell
Xia Lian Wilson
Liv Wishart
Dorothy Wu

ALTOS

Sarah Alder
Isobel Archer
Meaghan Backhouse
Amanda Baird
Debra Baker
Gillian Behrens
Katie Blake
Lucy Cantrill
Grace Chen
Gillian Downes-Morgan
Julie Dowsley
Claire Duffy
Lisa Elias
Jessica Farrell
Jan Fawke
Alisa-Jean Fifita
Susan Gandy
Penny Gay
Jennifer Gillman
Jane Greaves
Paige Gullifer
Yvonne Harrison
Kathryn Harwood
Vesna Hatezic
Peyton Hawkins
Margaret Hofman
Kirsti Horst
Tracey Jordan
Georgia Lee
Naomi Leviton
Clara Mazzone
Alyson Moore
Penelope Morris
Alleyn Moss
Eugenia Munro
Pepe Newton
Wendy Ng
Sophie Nixon
Ines Obermair
Catherine O'Grady
Nadia Okumushoglu
Lindsey Paget-Cooke

Judith Pickering
Beverley Price
Jonquil Ritter
Lara Rogerson-Wood
Virginia Rowlands
Leanne Ruggero
Jenni Schofield
Ruby Scott-Wishart
Johanna Segall
Maite Serra
Jan Shaw
Vanessa South
Joyce Tang
Jedda Thorley
Gabrielle Utian
Zoë Withington
Mariana Wong
Priscilla Yuen

TENORS

Matthew Allchurch
Peter Allen
James Blomfield
Langzi Chiu
Malcolm Day
Robert Elliott
Matthew Flood
Tony Green
Steven Hankey
Bennett Haskew
Nick Hazell
Tom Hazell
Benjamin Jackey
Mel Keenan
Michael Kertesz
James Lane
Kevin Lee
Zhe Lin
Alex Lin
Vincent Lo
Frank Maio
Caleb Mayo
Alistair McDermott
Dimitry Moraitis
George Panaretos
Rajah Selvarajah
Martin Stebbings
Robert Thomson
Ben Thurley
Nicholas Tong
Emanuel Tulloch
Ilia Voronov
Alex Walter
George Watkins
Will Willitts
Isaac Wong
Mark Wong

BASSES

Jock Baird
Peter Callaghan
Edwin Carter
Andy Clare
Ben Clarke
Julian Coghlan
Daryl Colquhoun
Paul Couvret
Phillip Cullen
Robert Cunningham
Ian Davies
Nicholas Davison
James Devenish
Roderick Enriquez
David Fisher
Tom Forrester-Paton
Robert Green
Simon Harris
Scott Hekking
Derek Hodgkins
Peter Hogg
David Jacobs
Carter Jia
Jonathon Kelley
Bruce Lane
Thompson Lee
Selwyn Lemos
Johann Loibl
Aedan MacNamara
Dion Marks
Chris Masson
Frank Monagle
Chris Moore
Alan Morrison
Craig Nudelman
Kelvin Olive
Rafi Owen
Ian Pettener
Edward Phillips
Theo Picard
Peter Poole
David Pratt
Raymond Ross
Michael Ryan
Robert Sherrington
Jonathan Smithers
Peter Templeton
Victor Voros
Ben Waters
Bruce Watson
Mike Whittaker
Arthur Winckler
Nicolas Winklmair
David Wood
Jonathan Wood
Lachlan Wrenford
Allan Yap

MELBOURNE SYMPHONY ORCHESTRA CHORUS

For more than half a century, the Melbourne Symphony Orchestra Chorus has been the voice of the Orchestra's choral repertoire, at the same time developing a reputation – under Chorus Director Warren Trevelyan-Jones – as one of Australia's premier symphony choruses.

The MSO Chorus is committed to developing and performing new Australian and international choral repertoire. Commissions include Brett Dean's *Katz und Spatz* (commissioned with the Swedish Radio Choir), Ross Edwards' *Mountain Chant* (commissioned with Cantillation), Paul Stanhope's *Exile Lamentations* (commissioned with Sydney Chamber Choir and London's Elysian Singers), and Gabriel Jackson's *To the Field of Stars* (commissioned with the Netherlands Chamber Choir and Stockholm's St Jacob's Chamber Choir).

The Chorus has previously premiered works by James MacMillan, Arvo Pärt, Hans Werner Henze, Alfred Schnittke, Gavin Bryars, Valentyn Silvestrov, Arturs Maskats, Thierry Machuel and Pēteris Vasks, and many other renowned composers.

Recordings by the MSO Chorus for Chandos and ABC Classics have received critical acclaim. The MSO Chorus has also performed internationally, including in Brazil and at the Cultura Inglese Festival in Sao Paolo, Kuala Lumpur with the Malaysian Philharmonic Orchestra, the Melbourne International Arts Festival, the AFL Grand Final, the Sydney Olympic Arts Festival and collaborations with the Australian Ballet, Sydney Symphony Orchestra, West Australian Symphony Orchestra and Barbra Streisand.

The Chorus also performs each year as part of the official ANZAC Day commemorative ceremonies at the Shrine of Remembrance, continuing its strong association with the Victorian RSL.

WARREN TREVELYAN-JONES Chorus Master

Warren Trevelyan-Jones is regarded as one of the leading choral conductors and choir trainers in Australia. He is Head of Music at St James', King Street, Sydney, a position he has held since relocating to Australia in 2008. Under his leadership, The Choir of St James' has gained a high-profile international reputation through its regular choral services, orchestral masses, concert series and a regular program of recording and both interstate and international touring.

Warren has had an extensive singing career as a soloist and ensemble singer in Europe, including nine years in the Choir of Westminster Abbey and regular work with the Gabrieli Consort, Collegium Vocale (Ghent), the Taverner Consort, The Kings Consort, Dunedin Consort, The Sixteen and the Tallis Scholars.

He is also a co-founder of The Consort of Melbourne and, in 2001 with Dr Michael Noone, founded the Gramophone Award-winning group Ensemble Plus Ultra. In September 2017 he was appointed Chorus Director of the Melbourne Symphony Orchestra and has recently been appointed Chorus Master of the Tasmanian Symphony Orchestra. He is also an experienced singing teacher and qualified music therapist.

MELBOURNE SYMPHONY ORCHESTRA CHORUS

TENORS

Peter Campbell
Allan Chiang
Marie Connett
James Dipnall
Jennifer Henry
Lyndon Horsburgh
Fergus Inder
Michael Mobach
Jean-Francois Ravat
Helen Rommelaar
Colin Schultz
Stephen Wood

BASSES

Jose Miguel Armijo Fidalgo
Kevin Barrell
Stephen Bordignon
David Brown
Peter Deane
Simon Evans
Michael Gough
Andrew Ham
John Howard
Jordan Janssen
Tim March
Douglas McQueen-Thompson
Douglas Proctor
Stephen Pyk



TASMANIAN SYMPHONY ORCHESTRA CHORUS

JUNE TYZACK Chorus Master
KAREN SMITHIES Repetiteur

The TSO Chorus was established in 1992 to present concert performances of opera but quickly broadened its repertoire to perform major choral works with the Tasmanian Symphony Orchestra, including the choral symphonies of Beethoven, Mendelssohn and Mahler, the requiems of Mozart, Brahms and Fauré, and the masses of Haydn, Puccini and Schubert. The Chorus has also established itself as a creative force in its own right, delivering cutting edge a cappella programs for iconic Tasmanian festivals including MOFO, Dark MOFO, Ten Days on the Island, and Synaesthesia.

In 2020 the chorus created *The Sunrise Project*, a video demonstrating the resilience and determination of choristers to continue singing through the pandemic, through a virtual performance of Ola Gjeilo's *The Ground* as the emotional backdrop to sensational local scenery.

Regular collaborations with interstate symphony orchestras have brought greater exposure to the Chorus, as has participation in Mitsing concerts in Berlin and Barcelona, culminating in an invitation as one of nine international choirs to premiere a work by British composer, Roxanna Panufnik, in the Berliner Philharmonie concert hall, and an eight week residency with renowned choral director Simon Halsey in Hobart last year.

The TSO Chorus is thrilled to be performing the iconic *Gurrelieder* with the Sydney Symphony Orchestra, Simone Young, and the Sydney Philharmonia Choirs and MSO Chorus.

JUNE TYZACK

TSO chorus master since 2001, June Tyzack has prepared the chorus for repertoire as diverse as Gregorian chant and a smart phone app that 'plays' the stars. The staples of Haydn, Mozart and Beethoven have impressed audiences at home in the Federation Concert Hall, Hobart, and further afield. June has enabled collaborative performances with all major Australian orchestras, adding the works that demand much larger orchestral and choral forces to the chorus' performance history. She has created unique choral theatre experiences in the local festivals, including MONA FOMA, Dark MOFO, and Ten Days on the Island, and devised programs for Festival of Voices and regional touring.

Internationally, June has enabled the chorus' participation in large choral events in Barcelona and Berlin, and in the void of lockdown, she engaged choristers in *The Sunrise Project*, singing at dawn from isolated locations in our natural environment. After 23 years June stepped down from the Chorus Master role at the end of last year but continues as Creative Director of TSO's *Obscura* concerts, interpreting the scores with visual and other sensory elements. She returns as guest TSO Chorus Master for this monumental collaboration with the Sydney Symphony Orchestra, Sydney Philharmonia Choirs and the MSO Chorus.

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SOPRANO

Joy Tattam

ALTO

Gillian von Bertouch

TENORS

Simon Beswick

Sally Brown

Helen Chick

Phillip Clutterbuck

Michael Kregor

Tony Marshall

Mary McArthur

Simon Milton

Rosemary Rayfuse

Peter Tattam

BASSES

Geoffrey Attwater

John Ballard

Peter Cretan

Sam Hindell

David Horn

Lincoln Law

Reg Marron

Mitchell Nissen

Alastair Norris



Photo by Yuliana Halim

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Donald Runnicles
Principal Guest Conductor



Vladimir Ashkenazy
Conductor Laureate



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Concertmaster
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Judy & Sam Weiss Chair

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Assistant Concertmaster
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Lam-Po-Tang*

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*Council Chair, with lead
support from Brian Abel*

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Jaan Pallandi

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