

2-5 July 2025

# ARABELLA STEINBACHER

PERFORMS PROKOFIEV



«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 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.

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.

## PERFORMING IN THIS CONCERT

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### FIRST VIOLINS

**Andrew Haveron**  
*Concertmaster*  
**Harry Bennetts**  
*Associate Concertmaster*  
**Fiona Ziegler**  
*Assistant Concertmaster*  
Jennifer Booth  
Sercan Danis  
Claire Herrick  
Georges Lentz  
Emily Long  
Alex Mitchell  
Alexander Norton  
Leone Ziegler  
Brian Hong°  
Marcus Michelsen°  
Benjamin Tjoa°  
Katie Betts\*

### SECOND VIOLINS

**Lerida Delbridge**  
*Principal*  
**Marina Marsden**  
*Principal Emeritus*  
**Emma Jezeck**  
*Assistant Principal*  
Victoria Bihun  
Rebecca Gill  
Emma Hayes  
Shuti Huang  
Wendy Kong  
Nicole Masters  
Riikka Sintonen°  
Marianne Liu\*  
Lydia Sawires\*  
Jasmine Tan\*  
Cristina Vaszilcsin\*

### VIOLAS

**Tobias Breider**  
*Principal*  
**Erina Goldwasser\***  
*Guest Principal*  
**Justin Williams**  
*Acting Associate Principal*  
Sandro Costantino  
Rosemary Curtin  
Stuart Johnson  
Felicity Tsai  
Leonid Volovelsky  
Andrew Jezek°  
James Wannan°  
Stephen Wright°  
Carl Lee\*

### CELLOS

**Catherine Hewgill**  
*Principal*  
**Simon Cobcroft**  
*Associate Principal*  
**Leah Lynn**  
*Assistant Principal*  
Kristy Conrau  
Fenella Gill  
Timothy Nankervis  
Elizabeth Neville  
Christopher Pidcock  
Adrian Wallis  
Rebecca Herman\*

### DOUBLE BASSES

**Kees Boersma**  
*Principal*  
**Alexander Henery**  
*Principal*  
David Campbell  
Dylan Holly  
Steven Larson  
Richard Lynn  
Jaan Pallandi  
Jacques Emery\*  
**FLUTES**  
**Emma Sholl**  
*Acting Principal*  
Carolyn Harris  
Dana Alison†

**Lloyd Hudson\***  
*Guest Principal Piccolo*

### OBOES

**Shefali Pryor**  
*Principal*  
Miriam Cooney°  
**Alexandre Oguey**  
*Principal Cor Anglais*

### CLARINETS

**Francesco Celata**  
*Acting Principal*  
Christopher Tingay  
Clare Fox\*  
**Alexander Morris**  
*Principal Bass Clarinet*

### BASSOONS

**Todd Gibson-Cornish**  
*Principal*  
**Matthew Wilkie**  
*Principal Emeritus*  
Fiona McNamara  
**Noriko Shimada**  
*Principal Contrabassoon*

### HORNS

**Alberto Menéndez Escribano\***  
*Guest Principal*  
Marnie Sebire  
Rachel Silver  
**Greg Stephens\***  
*Guest Principal 3rd Horn*  
Joshua Davies\*  
**TRUMPETS**  
**David Elton**  
*Principal*  
**Brent Grapes**  
*Associate Principal*  
Cécile Glémot  
Anthony Heinrichs

### TROMBONES

**José Milton Vieira\***  
*Guest Principal*  
Nick Byrne  
**Christopher Harris**  
*Principal Bass Trombone*

### TUBA

**Steve Rossé**  
*Principal*

### TIMPANI

**Mark Robinson**  
*Acting Principal*

### PERCUSSION

**Rebecca Lagos**  
*Principal*  
**Joshua Hill°**  
*Acting Principal Timpani / Section Percussion*  
Timothy Constable  
Tim Brigden\*  
Ian Gleworth\*  
Alison Pratt\*  
Blake Roden\*  
Buddy Lovett\*  
**HARP**  
**Louisic Dulbecco**  
*Principal*  
Natalie Wong\*

### KEYBOARDS

**Susanne Powell\***  
*Guest Principal Piano & Celeste*  
**Bold Principal**  
\* Guest Musician  
° Contract Musician  
† Sydney Symphony  
Fellow

# 2025 CONCERT SEASON

## EMIRATES MASTERS SERIES

Wednesday 2 July, 8pm

Friday 4 July, 8pm

Saturday 5 July, 8pm

Concert Hall,  
Sydney Opera House

## EMIRATES THURSDAY AFTERNOON SYMPHONY

Thursday 3 July, 1.30pm

# ARABELLA STEINBACHER PERFORMS PROKOFIEV

## LYRICAL AND LUSH

**EDWARD GARDNER** conductor

**ARABELLA STEINBACHER** violin

**SYDNEY PHILHARMONIA CHOIRS**

**ELIZABETH SCOTT** chorus master

**WILLIAM GARDINER** (born 1987)

*arion* (2025)

WORLD PREMIERE

**SERGEI PROKOFIEV** (1891–1953)

**Concerto for Violin and Orchestra No.2 in G minor, Op.63** (1935)

i. Allegro moderato

ii. Andante assai – Allegretto – Andante assai

iii. Allegro, ben marcato

## INTERVAL

**MAURICE RAVEL** (1875–1937)

*Daphnis and Chloé* (1912)

Part 1

i. Introduction and religious dance

ii. General dance

iii. Dorcon's grotesque dance

iv. Daphnis' light and graceful dance

v. Lyceion's dance

vi. Nocturne – Slow and mysterious dance

Part 2

i. Introduction

ii. Warlike dance

iii. Chloé's dance of supplication

Part 3

i. Daybreak

ii. Pantomime

iii. General dance

## Pre-concert talk

By Genevieve Lang in the  
Northern Foyer at 7.15pm  
(12.45pm Thursday)

## Estimated durations

Gardiner – 8 minutes

Prokofiev – 26 minutes

Interval – 20 minutes

Ravel – 50 minutes

The concert will run for  
approximately 2 hours

## Cover image

Arabella Steinbacher  
performing with the Sydney  
Symphony Orchestra in 2023

Photo by Craig Abercrombie

*William Gardiner's arion was  
made possible through the Sydney  
Symphony Orchestra's 50 Fanfares  
Project and was commissioned by  
the Sydney Symphony Orchestra,  
supported by Ken & Linda Wong,  
in honour of Ken's 37th birthday.*

Principal Partner



# WELCOME

Welcome to **Arabella Steinbacher performs Prokofiev**, a virtuosic concert showcasing the violinist Arabella Steinbacher and marking the 150th birthday of the composer Maurice Ravel.

This is a milestone year for our Australian operations as we've just celebrated 25 years of service to Sydney. Together with the Sydney Symphony Orchestra, we have created one of the most significant and enduring relationships in Australia's performing arts, that continues to make us extremely proud.

Internationally renowned soloist and recording artist Arabella Steinbacher returns to perform a lyrical and stunning Prokofiev concerto with the Orchestra. Renowned for her brilliant and highly intelligent musicianship, Arabella is a Sydney favourite, and it is our pleasure to bring her to you.

As the Presenter of this Master Series, Emirates proudly champions exceptional local and international talent such as Arabella with a special focus on the Sydney Symphony's celebrated Chief Conductor, Simone Young AM.

This year marks the 150th anniversary of the French composer Ravel, and *Daphnis and Chloé* is one of his most expansive, passionate and sensual works. It brings beautiful vocal music and rare and unusual combinations of instruments to the fore, while Australian composer William Garnier's piece *arion* makes its world premiere.

For over 22 years, our partnership with the Orchestra has been underpinned by a shared vision: to create unforgettable journeys and elevated experiences like this concert.

I do hope you enjoy these wonderful performances.



**Barry Brown**  
**Divisional Vice President for Australasia**  
**Emirates**





# YOUR CONCERT AT A GLANCE

**WILLIAM GARDINER** (born 1987)  
*arion* (2025)  
WORLD PREMIERE

Gardiner's new fanfare is a musical take on the story, found in Herodotus, of the musician Arion – whom having invented the dithyramb, was captured by pirates and rescued by a dolphin.



William-Gardiner

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**SERGEI PROKOFIEV** (1891–1953)  
**Concerto for Violin and Orchestra No.2 in G minor, Op.63** (1935)

Prokofiev in the mid-1930s was back in the USSR, and in the previous years had been an approachable neoclassical manner that should have stood him in good stead with Stalin. The Violin Concerto No.2 is a fine example – in three movements, it displays Prokofiev's wit, tunefulness and balletic rhythm.

It was premiered in 1935, the year that saw Hitler rearm Germany, Amelia Earhart fly from Hawaii to California, and the opening of Sydney's Luna Park.

Contemporary music included Berg's Violin Concerto, Walton's First Symphony, and Honegger's *Joan of Arc at the Stake*.



Prokofiev in the late 1930s

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**MAURICE RAVEL** (1875–1937)  
*Daphnis and Chloé* (1912)

Ravel's ballet for Sergei Diaghilev's Ballets russes returns to the theme of pirates of the Mediterranean. An Arcadian world of nymphs and shepherds is shattered when pirates abduct all the women, parting two young lovers. The god Pan intervenes to save the women and there is much rejoicing.

The piece appeared in 1912, the year that saw the sinking of the Titanic, the loss of the Scott expedition to the South Pole, and the first aircraft crash in Australia.

Contemporary music included Schoenberg's *Pierrot lunaire*, Richard Strauss' *Ariadne auf Naxos* and 'Aus tiefer Not' by Arnold Mendelssohn.



A photograph of Maurice Ravel, published in *The Musical Times* in 1913.

## ABOUT THE ARTISTS

### EDWARD GARDNER conductor

Edward Gardner is Principal Conductor of the London Philharmonic Orchestra and Music Director of The Norwegian Opera and Ballet. He additionally serves as Honorary Conductor of the Bergen Philharmonic Orchestra, following his tenure as Chief Conductor from 2015 to 2024.

Edward opens his inaugural season as Music Director of The Norwegian Opera and Ballet with concert performances of Wagner's *The Flying Dutchman* and Mahler's Symphony No.2 *Resurrection*. He will then conduct two fully staged operas: Verdi's *La Traviata* and Janáček's *The Cunning Little Vixen*, following earlier productions of Bartók's *Bluebeard's Castle*, Zemlinsky's *A Florentine Tragedy* and Verdi's *Un ballo in Maschera*.

During his fourth season with the LPO, Edward will conduct nine concerts at the Royal Festival Hall as well as a US tour culminating at Carnegie Hall, and in major European cities including Vienna, Frankfurt and Hamburg.

In demand as a guest conductor, debuts in recent seasons include New York Philharmonic, The Philadelphia and Cleveland Orchestras, San Francisco Symphony, Staatskapelle Berlin Orchestra, Rundfunk-Sinfonieorchester Berlin and Wiener Symphoniker; with re-invitations to Gewandhausorchester Leipzig, Montreal Symphony, Deutsches Symphonie-Orchester Berlin and Orchestra del Teatro alla Scala di Milano. In the UK he has had longstanding collaborations with the City of Birmingham Symphony Orchestra, where he was Principal Guest Conductor from 2010–16, and the BBC Symphony Orchestra, whom he has conducted at both the First and Last Night of the BBC Proms.

In Spring 2025 Edward returns to the Royal Opera House to conduct the world premiere of Mark-Anthony Turnage's *Festen* having made his debut with a new production of *Káťa Kabanová*, and he returns to Bayerische Staatsoper in June for *Rusalka*, following his debut with *Peter Grimes* in 2022 and Verdi's *Otello* in 2023. Music Director of English National Opera for eight years (2007–15), Edward also built a strong relationship with The Metropolitan Opera with productions of *Damnation of Faust*, *Carmen*, *Don Giovanni*,

*Der Rosenkavalier* and *Werther*. Elsewhere, he has conducted at La Scala, Chicago Lyric Opera, Glyndebourne Festival Opera and Opéra National de Paris.

Edward has an extensive discography with Chandos. His many recordings with the Bergen Philharmonic feature Brahms, Sibelius, Nielsen, Grieg, Bartok, Schoenberg and Britten, and their recording of Janáček's *Glagolitic Mass* received a Grammy nomination. His recording of Tippett's *The Midsummer Marriage* for LPO Live received the *Gramophone* Opera Award 2023, their most recent release is Berlioz's *The Damnation of Faust*.

A passionate supporter of young talent, Edward founded the Hallé Youth Orchestra in 2002 and regularly conducts the National Youth Orchestra of Great Britain. He has a close relationship with the Juilliard School of Music, and with the Royal Academy of Music who appointed him their inaugural Sir Charles Mackerras Conducting Chair in 2014.

Born in Gloucester in 1974, Edward was educated at Cambridge and the Royal Academy of Music and gained early recognition as Assistant Conductor of The Hallé and Music Director of Glyndebourne Touring Opera. His many accolades include the Royal Philharmonic Society Conductor of the Year Award (2008), an Olivier Award for Outstanding Achievement in Opera (2009) and an OBE for Services to Music in the Queen's Birthday Honours (2012).



Photo by Benjamin Ealovega

## ABOUT THE ARTISTS

### ARABELLA STEINBACHER violin

Celebrated worldwide as one of today's leading soloists, Arabella Steinbacher is known for her extraordinarily varied repertoire, comprising pieces from the Classical and Romantic eras, alongside Modernist works by Barber, Berg, Britten, Bruch, Gubaidulina, Hindemith, Korngold, Milhaud, Prokofiev, Shostakovich and Sibelius.

Arabella Steinbacher opened the 2024/25 season with a performance of Korngold's Violin Concerto at the Engadin Festival. Shortly afterwards she played Beethoven's Violin Concerto at the Yerevan Festival before returning to the Dresdner Philharmonie in September. Further engagements took her to KBS Symphony Orchestra in Seoul and to the National Symphony Orchestra Taiwan where she performed alongside their Music Director Jun Märkl. In Europe, she performed Barber's Violin Concerto with the Staatskapelle Weimar under the direction of Otto Tausk. Arabella will also perform with the Philharmonia Orchestra London and conductor Santtu-Matias Rouvali, and will return to Festival Strings Lucerne with whom she has a long-standing musical friendship. At the start of the season, she played a benefit concert with the Münchener Kammerorchester for the Munich AIDS organisation (Münchner-AIDS-Hilfe) on the occasion of the 25th World AIDS Conference.

In February 2025, she celebrated the German premiere of George Lentz's violin concerto '*... to beam in distant heavens...*' with the WDR Sinfonieorchester and Ryan Bancroft. In June, she gave the premiere in her second home, Japan, with the Kyoto Symphony Orchestra under the baton of their Chief Conductor Nodoka Okisawa. The piece, which was written especially for her, was jointly commissioned by the Orchestre Philharmonique du Luxembourg and the Sydney Symphony Orchestra, where it premiered in April 2023.

In Spring 2025, Arabella Steinbacher toured with the Bergen Philharmonic Orchestra and their Principal Guest Conductor Sir Mark Elder. Another highlight of the season is the invitation to the Jerusalem Symphony Orchestra where she will play Brahms' Double Concerto with Julia Hagen and conductor Kirill Karabits. To conclude the season, the violinist will return to Sydney Symphony Orchestra with Edward Gardner.

Her extensive discography demonstrates her diverse repertoire. Her most recent recording with the Orchestre Philharmonique du Luxembourg under the baton of Gustavo Gimeno was released on Pentatone in spring 2025, featuring Georges Lentz's "*...to beam in distant heavens...*" alongside Beethoven's violin concerto. Previous recordings for Pentatone, with whom she records exclusively, include a disc with the Stuttgarter Kammerorchester and works by Arvo Pärt and Johann Sebastian Bach, as well as her highly praised Mozart cycle with Festival Strings Lucerne and 'The Four Seasons' of both Astor Piazzolla and Antonio Vivaldi, which was recorded with Arabella Steinbacher play-directing the Münchener Kammerorchester.

Born into a family of musicians, she has played the violin since the age of three and began her studies with Ana Chumachenco at the University of Music and Theatre Munich when she was eight. She cites the late Israeli violinist Ivry Gitlis as a source of musical inspiration and guidance.

Arabella currently plays the violins of Antonio Stradivari, Cremona, 1718, known as the 'ex Benno Walter', and the Guarneri del Gesù 'Sainton', Cremona, 1744, both generously provided by a private Swiss Foundation.



Photo by Co Merz

# ABOUT THE MUSIC

## ABOUT WILLIAM GARDINER

William Gardiner is an Australian composer of acoustic and electronic music.

Characterized by a fierce attention to sonic detail, his work has been shaped as much by growing up in a harpsichord-containing household in rural Australia as by a later obsession with recorded music. With inspiration ranging from the French Baroque to Oneohtrix Point Never, his work has been described as ‘emotional without emotions, and utterly spellbinding’ (*New Classic LA*), and ‘maintaining a tight expressive focus ... dry-eyed but fearless sentimentality’ (*San Francisco Chronicle*). Recent work includes a cello concerto commissioned by composer John Adams and photographer Deborah O’Grady.

His diverse output draws from both his background in notated instrumental composition and ongoing pursuits in electronic music, and has been recognised with awards from the American Composers Forum, the Australia Council for the Arts, the Presser Foundation, and a 2019 Prelude residency, a joint initiative of the Bundanon and National Trusts and the Helpmann Academy. Studying composition at the Yale School of Music, William was mentored by the Pulitzer Prize-winning composer David Lang. He has been mentored in electronic composition by Ben Frost in Reykjavík, Iceland, and was a composition fellow at the 2014 Bang on a Can Summer Festival.



William Gardiner

## ABOUT *arion*

*The composer writes:*

*arion* is an impressionistic piece, with surging and clashing waves of feeling reminiscent of the ocean, or perhaps the emotional life of a human being. Although the piece didn’t have a title while being written – or even, for me, such a concrete association with the ocean – I ended up naming it after an Ancient Greek story I came across, which I found quite haunting, and seemed a good fit for this work:

Arion was a singer and composer from Lesbos, apparently one of the best in the ancient world. He had succeeded in making a lot of money by his musical talents in Italy, and hired a ship to take him back to Greece. He is boastful about his prizes, however, and the ship’s crew soon plot to kill him in order to steal his money. They grant him the option of throwing himself into the sea rather than being killed on board. Resigned to his fate, Arion asks to be permitted to sing before he dies, and the crew agree, enticed by the prospect of a performance from such a gifted musician. Unknown to him while he sings, dolphins gather around the ship, enchanted by his music. He throws himself into the sea, still in performing regalia, expecting to drown, but a dolphin saves him and carries him on its back all the way to land. So carried away with excitement at having been saved, Arion forgets to return the dolphin to the water, and it perishes on the beach.

William Gardiner’s *arion* was made possible through the Sydney Symphony Orchestra’s 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, supported by Ken & Linda Wong, in honour of Ken’s 37th birthday.

*arion* is scored for 2 flutes, piccolo, 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons and contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion, harp, piano and strings.

This is the work’s world premiere.



# ABOUT THE MUSIC

## ABOUT PROKOFIEV

Born to the Russian manager of a Ukrainian estate, and losing two siblings in infancy, Prokofiev grew up as the only child of parents at the top of their local social hierarchy. (And in 1948, when Prokofiev was denounced for 'bourgeois tendencies', it was officially noted that as a child he had not helped with the farmwork.). He wrote an opera based on a work of Pushkin at the age of 9, and at 23 shocked the judges of the Rubinstein prize in 1914 by playing his own First Piano Concerto. He left Russia in 1918, almost certainly fulfilling a plan made before the revolution. He made several tentative return visits from 1927, and in 1936 returned to the USSR permanently, despite being culturally at more home in the theatres, clothes-shops and restaurants of New York or Paris.

Prokofiev himself always claimed that he was ultimately homesick for 'the air, the soil' of Russia. And from the outside at least, life seemed good to state-approved composers who had orchestras, opera companies and ballet troupes at their disposal. In 1936, the position of leading Russian composer-in-Russia was temporarily vacated by the disgraced Shostakovich, and Prokofiev moved back with his wife and family. With them safely inside Soviet Union, the regime allowed Prokofiev to travel abroad to 'advance the cause of the revolution' outside it.

Prokofiev's easiest time with the regime came in the early 1940s, but by 1948 he was publicly denounced, and in poor health. His foreign first wife, from whom he was separated, was sent to a labour camp; he told his second that his 'soul hurt'. In 1953, he died – an hour before Stalin, whose funeral orgy meant that Prokofiev's few mourners couldn't even buy flowers for his coffin.



Sergei Prokofiev in the late 1930s

## ABOUT THE VIOLIN CONCERTO NO.2

Musicologist Stanley Krebs points out the danger of assuming that Prokofiev's expatriation in 1918 was political: 'All Russian musicians of accomplishment went abroad,' he notes, and suggests that Prokofiev had probably decided to leave even before the October revolution, at least for a time. Based in Paris, with determined forays into the musical scene of the United States, Prokofiev seems to have hoped to become a more major figure on the world stage than ultimately proved to be the case. In the US, Rachmaninov was established as the pre-eminent resident Russian; in Europe, Stravinsky occupied that position. With his failure to secure performances of his favourite opera, *The Fiery Angel*, Prokofiev began to consider returning to the Soviet Union. From 1927, he began a series of return visits. As we have noted, by mid-1936, with his only serious Soviet rival, Shostakovich, under a cloud, Prokofiev moved permanently to Moscow.

In an article published in *Izvestia* in November 1934, Prokofiev wrote:

I would describe the music needed here as 'light serious' or 'serious light' music; it is by no means easy to find the term which suits it. Above all, it must be tuneful, simply and comprehensively tuneful, and must not be repetitious or stamped with triviality.

## ABOUT THE MUSIC

This reads like an official definition of socialist realism in music – indeed, in 1943 Gerald Abraham accused Prokofiev of pandering to the Soviet state by ‘emphasising the lyrical side of his nature at the expense of the witty and grotesque and brilliant sides.’ More recently, and in complete contrast, Ian McDonald has argued that the work contains encoded anti-Soviet messages:

Surely the childish pedantic arpeggio accompaniment to the aria-like theme of the work’s slow movement (‘clumsily’ scored for flute) is tongue in cheek? In which case, what can it be but an ironic response to simple-minded demands for a lyric-heroic ‘symphonism of the People’? If this is so, the shadowy bass drum which drives the soloist to jump through hoops in the finale requires no explanation.

Prokofiev’s stated view does, however, reflect the fact that in Soviet Russia there was a huge audience coming to ‘classical’ music for the first time. Prokofiev nominated the *Lieutenant Kijé* Suite as one example of the ‘serious light’ music he meant, and other works composed at this time reflect the same aesthetic. We should be wary of imputing cynical motives to him; after all, it required no radical change in style for him to produce works of immediately engaging character. Nevertheless, it does seem that in works like *Lieutenant Kijé*, the ballet music for *Romeo and Juliet* and the Violin Concerto No.2, Prokofiev was making a special effort to write music of formal clarity and emotional directness, as if to prepare the ground for his homecoming.

In 1935, Prokofiev was approached by a group of admirers of the French violinist Robert Soetens to write a concerto. Prokofiev had had it in mind to write a work for violin, and toyed with the idea of a ‘concert sonata for violin and orchestra’. Gerald Abraham complains that ‘there is no naughtiness, there is no steely glitter and there is almost no virtuosity in the solo part’, but it was Prokofiev’s intention to make this concerto ‘altogether different from No.1 in both music and style’. It was composed during an extensive concert tour which Prokofiev and Soetens made.

The piece stakes an immediate claim to simple, comprehensive tunefulness. The soloist, alone, establishes the key of G minor unequivocally with a disarmingly simple melody. Some busy passage-work leads to a new lyrical theme in B flat, reminiscent both of *La Vie en rose* and the *Gavotte* from Prokofiev’s *Classical* Symphony. Both themes are developed in a varied central section characterised by Prokofiev’s lively rhythmic manipulation and deft touches of orchestration. The movement ends curiously, with rapid virtuosic writing brought to a halt by peremptory plucked chords from the soloist.

The pizzicato writing is carried over into the rocking triplet accompaniment of the second movement, which supports a long-breathed, yearning melody for the soloist who travels through a number of musical landscapes. The plucking of strings may suggest the guitars of Spain, where the work was to be premiered; in the final movement the Iberian flavour becomes explicit with the use of castanets. This grotesque waltz reminds us of Prokofiev’s brilliance as a ballet composer, and he draws yet more arresting colours from the solo part, notably in the use of melodies played high on the violin’s lowest string. For all Prokofiev’s nomadism during the work’s composition, and whatever its political subtext, the overwhelming impression is of Russianness in its balance of wild energy, humour and melancholy.

Prokofiev’s concerto is scored for 2 flutes, 2 oboes, 2 clarinets and 2 bassoons; 2 horns; percussion, strings and violin soloist.

It was premiered on 1 December 1935 in Madrid, by violinist Robert Soetens and the Madrid Symphony Orchestra conducted by Enrique Fernández Arbós.

The Sydney Symphony Orchestra first performed the concerto in July 1962, in a Youth concert conducted by Jascha Horenstein with Thomas Matthews as soloist. We also gave the first mainstage performance by an Australian symphony orchestra in August 1972, with Sylvia Rosenberg conducted by Willem van Otterloo.

Other notable performances include those by Stoika Milanova conducted by Elyakum Shapirra (1976), Boris Belkin/Zdeněk Mácal (1986), Belkin/Vladimir Ashkenazy (2009 Prokofiev Festival), James Ehnes/Thomas Søndergård (2014) and Lisa Batiashvili/Dima Slobodeniouk (2018).

Our most recent performances were in August 2019, with Vadim Gluzman conducted by Xian Zhang.

# ABOUT THE MUSIC

## ABOUT MAURICE RAVEL

In some exasperation, Ravel once asked a friend, ‘Doesn’t it ever occur to those people that I can be “artificial” by nature?’ Stravinsky described him – affectionately – as the ‘Swiss watchmaker of music’, and Ravel’s stated aim was indeed ‘technical perfection’. In fact, his love of mechanical intricacy led Ravel to collect various automata and other small machines, and he dreamed, as he put it in a 1933 article, of ‘Finding Tunes in Factories’.

His passion for precision and order was also in evidence in his fastidious, even dandyish, appearance, but he was a man of great courage. In the First World War, despite being 39 years old, short and underweight, he cared for the wounded and after some months became a military truck driver. With his truck, ‘Adelaide’, he faced a number of dangers, and for the rest of his life suffered terrible insomnia. (This experience may also have contributed to the debilitating aphasia of his last years when he could no longer write his own name, let alone the music which still rang in his head). His great Piano Trio, written during the War, puts paid to any idea that Ravel’s music lacks an emotional heart.

Ravel’s works are frequently, exquisite simulacra of existing styles and forms. In *Le Tombeau de Couperin*, he pays homage to the style of the French Baroque master. In *Gaspard de la nuit* he set out to write his version of Lisztian piano music, wryly suggesting that he ‘might have overdone it’. His *Shéhérazade* songs evoke a typical early-20th century view of Asia where orchestration and subject matter relate directly to Russian music, especially that of Rimsky-Korsakov. His most famous piano piece, the *Pavane for a dead Infanta*, resurrects a gracious Renaissance dance, tinged with his beloved Spanish idiom.

Ravel was born in south-western France to a Basque mother and Swiss father but spent his entire life in Paris. Like Tchaikovsky, he saw a strong connection between childhood and enchantment. In his opera *L’enfant et les sortilèges* a destructive child learns the value of compassion when furniture, trees and animals in the garden all come magically to life. The evocation of ‘the poetry of childhood’ in the original piano duo version of *Mother Goose* led Ravel to ‘simplify my style and refine my means of expression’.



Ravel in 1913

## ABOUT *DAPHNIS AND CHLOÉ*

Much to Stravinsky’s chagrin, the proposed premiere of *Rite of Spring* had to be put off. It was 1912 in Paris, and the Ballets Russes’ impresario Sergei Diaghilev explained that his choreographer Mikhail Fokine was too busy with ‘other ballets’. One other ballet to be precise: Ravel’s *Daphnis and Chloé*, which its composer had begun in 1909 but taken until 1912 to complete. That Ravel took so long is hardly surprising. The score is one of his longest, with huge orchestral forces including quadruple woodwind and wordless chorus. Characteristically, as well as using the orchestral mass for effects of overwhelming sounds, he also draws from it an almost limitless number of different, smaller combinations. But Ravel was by nature a miniaturist. Even works of comparable scale, such as the opera *L’enfant et les sortilèges* are, formally speaking, a string of exquisite musical pearls. Despite subtitled *Daphnis and Chloé* a ‘choreographic symphony’ the work is, after the relatively expansive opening number, a series of short, characteristic tableaux, though the piece plays continuously. There is, however, an overall unity created by the use of motives which recur in the score, notably the baleful music with which the god Pan is associated (three deep brass chords), or the onomatopoeic way Ravel depicts laughter.

## ABOUT THE MUSIC

The story is simple and lends itself to the kind of tableau structure. The scene is the Arcadian setting that *fin-de-siecle* France imagined as ancient Greece, complete with nymphs and shepherds. Daphnis and Chloé and a group of other young pastoral types appear before a grotto which is decorated with statues of three nymphs and an altar sacred to Pan. Their 'religious dance' features separate dances for the young men and women which are followed by the first 'general dance'. During this the young herdsman Dorcon tries to kiss Chloé, but is prevented by Daphnis. There follows a contest between the two boys – the prize being the coveted kiss. Dorcon's is grotesque and clumsy, full of heavy rhythm, parallel fifths in the lower brass and mooring trombones (and is rewarded by derisive laughter). Daphnis' is light and graceful, and he, of course, wins.

The women lead Chloé off-stage, though Lyceion remains to try and tempt Daphnis with a sexy dance, but to no avail.

Suddenly, the women are seen pursued by pirates; Daphnis looks for Chloé but finds only her sandal and collapses with grief. The statues of the nymphs come to life, comfort Daphnis and call on Pan to save the day.

Part 2 is set in the pirates' camp – evoked by wordless chorus and trumpet fanfares. The pirates appear and dance their warlike dance, to swirling wind passages and acrobatic trumpet motives, somehow getting blind drunk in the process. Chloé is brought in and pleads for her freedom in the dance of supplication. The pirate chief, however, has other ideas but Chloé is saved by the miraculous intervention of the horned god, whose followers cause their trademark panic and rout the pirates.

Back at the grotto, Part 3 begins with a justly celebrated musical sunrise. The air is full of the sounds of running streams and bird song, and the music's cumulative power and climax is matched shortly after by the reunion of Daphnis and Chloé. Pan, according to 'an old shepherd' has shown pity to the young couple because of his unrequited love for the nymph, Syrinx. In the 'Pantomime', Daphnis and Chloé dance the story in which the nymph, terrified at being chased by a randy creature with horns, a tail and goats' feet, prays to her father (a river-god) who transforms her into a bunch of reeds just as Pan closes his embrace. The sound of

his heaving breath into the now-broken reeds gives Pan an idea, and he invents the pan-pipes to comfort himself with music. Ravel at this point writes one of the greatest and most difficult flute solos in the repertoire. But where Chloé mimes Syrinx's rejection of Pan, it's only a story, and the lovers are finally reunited in a passage of luminous full orchestral sound. This leads to a 'general dance' of celebration, which is truly orgiastic, partly achieved by its relentless pace and its 5 beats to a bar metre: legend has it that the dancers found this difficult (and a year later they were to dance the *Rite of Spring*!). Ravel's solution was to have them say their boss's name as they danced in rehearsal: Ser-gei-Dya-gi-lev, Ser-gei-Dya-gi-lev, Ser-gei-Dya-gi-lev... Like his well-known *Boléro*, Ravel's *Daphnis and Chloé* ends with a dance whose own centrifugal force blasts it apart.

Stravinsky, Norman Lebrecht tells us, 'envied the delicacy of... *Daphnis and Chloé*, so different from his own orchestral sledgehammer'. Indeed the two composers had good relations and even collaborated on a rescoring of Mussorgsky's *Khovanshchina*. But the superficial differences between 'Daphnis' and the 'Rite' should not obscure Ravel's achievement in creating a large scale work of great power.

**Notes by William Gardiner © 2025,  
Gordon Kerry Symphony Australia © 2001  
(Prokofiev), 2004 (Ravel).**

*Daphnis and Chloé* is scored for a large orchestra, consisting of 3 flutes (the second and third doubling piccolo), alto flute, 2 oboes, cor anglais, 2 clarinets, 2 bass clarinets, 3 bassoons and contrabassoon; 4 horns, 4 trumpets, 3 trombones and tuba; timpani, percussion, 2 harps, celeste, strings and choir.

The premiere of the ballet took place at the Théâtre du Châtelet in Paris on 8 June 1912, with the Orchestre Colonne conducted by Pierre Monteux.

While the Sydney Symphony Orchestra has performed Prokofiev's suites from his ballet on numerous occasions – perhaps most notably in July 1947 at the Special Welcome Concert for our inaugural Chief Conductor, Eugene Goossens – performances of the complete work are rare. We first performed it under Chief Conductor Willem van Otterloo in 1972 and again under him in 1974; subsequent performances came under Stuart Challender at the 1990 Adelaide Festival, Charles Dutoir in 2001, and Oleg Caetani in 2010.

Our most recent performances were in July 2017, under Chief Conductor David Robertson.

**Scoring and history by Hugh Robertson**





*Daphnis et Chloé* (1881) by French artist Gaston Renault (1851—1931)

# BEHIND THE MUSIC: RAVEL'S *DAPHNIS AND CHLOÉ*

The flute plays a huge role in Maurice Ravel's *Daphnis and Chloé* - not just in the music itself, but also in the Greek legend on which it is based. Musician, writer and 2023 Sydney Symphony Orchestra Flute Fellow Lily Bryant explores the story behind Ravel's largest work, and shares her experiences of performing the piece.

By Lily Bryant

In Greek mythology there is a story about a brutal musical contest between the satyr Marsyas and the god Apollo. Marsyas happens upon a flute discarded by its inventor Athena, after nymphs had mocked her for the ugly face she made when she played it. Marsyas quickly realises his natural ability on the instrument, and in a moment of deep yet misguided self-belief challenges the god Apollo to that most ancient and decisive of battles: a play-off. Insulted, Apollo takes up his lyre, expecting to absolutely cream this arrogant creature – but to his enormous surprise onlookers declare the first round a tie.

From here two versions of the story exist, but in both of them Apollo plays dirty: some accounts suggest he retaliated by turning his lyre upside-down and playing just as beautifully before; some suggest he began to sing while he played. Marsyas had no hope at recreating either of these impressive feats on his inferior instrument and the crowd awarded the win to Apollo in a landslide. Ever the gracious winner, Apollo celebrated his victory by tying Marsyas to a tree and flaying him alive.

The most prescient interpretation of this fable is as a warning against mortal hubris, or perhaps as a reminder of the power of the gods and the sanctity of their music. I choose to take things a lot more personally: what have these guys got against the flute?

## BACKSTAGE NEWS

Even with the lofty title of the world's oldest melodic instrument, the flute's musical merit has not always been obvious to everyone. Mozart hated it; people who watched *Anchorman* don't respect it. But there came a moment at the turn of the 20th century when the flute was suddenly tasked with creating the most emotional, orchestral richness imaginable.

As Greek antiquity returned to fashion, composers were drawn to the instrument due to its close association with the god Pan, a famous flautist (or panpipe-ist) himself, although admittedly a less than perfect ambassador. Taking the appearance of a faun, his divine portfolio concerns nature, shepherds and carnal desire, and his conduct towards nymphs is lecherous at best. Nonetheless, the gentle, pure sound of the flute becomes his musical embodiment across the orchestral canon, including in Ravel's most ambitious work *Daphnis and Chloé*, which the Sydney Symphony will perform in July under acclaimed English conductor Edward Gardner, when Arabella Steinbacher performs Prokofiev.

The birth of Ravel's largest-scale work was defined by its own embittered contest between members of its creative team (although thankfully, it didn't end in a flaying). Commissioned by the great Russian choreographer Sergei Diaghilev for his star dancer Vaslav Nijinsky and the Ballets Russes, the project was to be an adaptation of Greek author Longus' landmark pastoral romance. The work was plagued from the outset. Ravel's extravagant vision was 'to remain faithful to the Greece of [his] dreams,' diametrically at odds with the fashionably archaistic and literal approach of the choreographer, Michel Fokine. Known for his painstaking perfectionism, Ravel's composition went slowly, and the push for time led designer Leon Bakst to repurpose historically accurate costumes and scenery from a recent production, which clashed with the sensuous music. Diaghilev, wanting to move on from the disastrous project as quickly as possible, sought to cancel the premiere, which he had already begun to neglect in favour of a much more glamorous upcoming project: Debussy's *Prélude à l'après-midi d'un faune*,

a sensual fresco of Pan and his nymphs similarly inspired by Greek artefacts, which eclipsed the premiere of *Daphnis* completely. Both pieces place the flute centre stage, literally and figuratively, with behemoth solos, written in similar musical language. It was undoubtedly a stressful time for Ravel and the Ballet Russes, but for flautists, this month of hampered premieres and HR chaos couldn't have been more valuable.

The ballet's libretto, also compiled by Fokine, takes liberties with Longus' text, omitting much of the dramatic material and inserting more dance battles. The original story begins with the abandonment of Daphnis, who is found and adopted by a local goatherd. Later, in a neighbouring community, the same circumstances befall young Chloé, who is taken in by a family of shepherds. The two grow up together, and as adolescents begin to experience feelings of love and desire for one another, but in their naivety struggle to understand their new impulses. It is this eroticism and reckoning with youth sexuality that threads the entire narrative together, as the pair navigate kidnappings by pirates and spurned neighbours, and violent attacks from jealous onlookers.

The ballet is truncated into three choreography-friendly scenarios. In the first, Ravel's score establishes the work's soundworld, as the lower strings drone softly underneath the gentle plucking of a harp, soon joined by the flute and the horn – another instrument long associated with pastoral life. The wordless choir (who eschew text in favour of varied vowel sounds) contributes to the otherworldly effect, and in tandem with wind and brass instruments creates a sense of breath within the music. Free of rhythmic pulse and counterpoint, the music of the opening feels entirely non-angular, with no sharp corners on which anything could snag.

**Sounds flow and melt together, ebbing to and from dynamic climaxes as naturally as the motion of water.**

Ravel's complex rhythms made the job of Fokine and his dancers much harder, but also allow his music to feel boundless and improvisatory, evoking the innate randomness of the sounds of the natural world.

## BACKSTAGE NEWS



Léon Bakst's drawing of the set design for the world premiere of *Daphnis and Chloé*, which took place at the Théâtre du Châtelet in Paris on 8 June 1912. Source: Houghton Library, Harvard University/Wikimedia Commons.

As the first scenario develops, antagonists such as Dorcon (Daphnis' rival) and the pirates (Chloé's abductors) are introduced, with changes in character marked by the addition of percussion and a sense of rhythmic impulse that drives the tension and action. Conversely, in moments of heightened mystery or eroticism - likewhen Daphnis meets his seductive admirer Lyceion, or Chloé is forced to dance for her freedom - Ravel experiments with melodies that meander and swell, and with harmonies that feel unsettled, landing somewhere between beautiful and uncomfortable. Ever the orchestrator, he luxuriates in the interesting timbre created by two of the same instrument playing melodies in unison, one higher and one lower, so that the sound becomes richer.

In the daybreak scene that marks the beginning of the third scenario, Ravel deftly uses the winds to create one of the most moving and evocative aural renderings of a

sunrise in the Western canon. He does this as an impressionist painter might create an expansive image out of details that are incoherent up close; flutes and clarinets alternate in a fiendish flurry of notes at minute volume, finicky and stressful when printed on the page, but sounding in the concert hall as a gentle murmur that hums with increasing intensity, adding layer upon complex layer, to reach an exultant climax.

When the famed flute solo appears, it's rather unusually as diegetic music - that is, music that is created and heard *within* the fictional world of the dancers, rather than a soundtrack added for the dramatic benefit of the audience. To celebrate their reunion, Daphnis and Chloé perform a pantomime for each other in which Daphnis assumes the role of the lustful Pan, playing the pipes for Chloé, acting as the coquettish nymph Syrinx, who dances erotically in response.

## BACKSTAGE NEWS

The entire solo carries with it a languidness that encapsulates the text's eroticism, and the strange combination of lust, violence and grief that the story of Pan and Syrinx demands. Grounded by the gentle and unyielding *plinks* from the lower strings, the flute begins with a scale that ascends high above the orchestra, a gust of warm summer wind across rolling green pastures, shimmering at the top before descending back to earth. Just as Debussy does in his *Prélude*, Ravel centres much of this solo around the note C sharp, which has a particularly open, unfocused and flexible sound on the flute, reminiscent of the panpipes.

As the flute's sound builds and articulation begins to quicken, Ravel thickens the texture ever so slightly with the introduction of the horns and flourishes from the harp, perhaps evoking Pan's anguished cry at his futile attempts to catch Syrinx, who has turned herself into reeds, exhausted from the pursuit. The emotional climax, however, occurs at the flute's softest moment, when the orchestra arrives at a notably melancholic chord: a 'minor ninth' chord for any theory buffs, or the second chord in *Every Breath You Take* by the Police for any 80s pop-rock buffs. This comparison is strangely fitting, as at this moment Pan blows his first mournful melody on his new pipes, a symbol of his eternal, tragic ownership of the nymph. After one last futile swell of the music it dissolves into trills, leading into what eventually becomes the joyous (and euphemistic) bacchanale in which the townsfolk celebrate the union of Daphnis and Chloé as they passionately embrace.

A flautist's relationship with this music is typically formed many years before they make it to a concert hall stage, often in a stuffy, windowless practice room around the age of 14, aided by an ever-encouraging teacher, exhausted by the thankless task of creating a new generation of orchestral flute players. Here is where we learn the story of Pan and his fatal pursuit of the nymph Syrinx, out of whose transformed body the god would fashion his eponymous pipe. We agonise for hours over the best tone colours to implement, where the vibrato starts and stops, or how to indicate to

an audition panel that you're aware of where the horns join, or where tempo fractionally slows. But to finally sew your individual thread into the symphonic tapestry is a different experience altogether. In Debussy's *Prélude à l'après-midi d'un faune*, the hollow, silvery sound of the flute starts the piece from nothing, inviting the orchestra to follow in its wake. But in *Daphnis and Chloé* you can't wait until you're ready to play, or worry about whether nymphs might be laughing at the sight of your distorted face; once the basses and celli begin their gentle pizzicato heartbeat, you have to count to three and go. Regardless of the preparation or the anxieties, the music only exists as you're creating it, just as Syrinx's memory is only resurrected when Pan breathes its life into his pipes.

The modern flautist faces some similar considerations to those of Greek myth. If the camera catches you at the wrong time, your ungainly flute-playing face may be immortalised just as Athena's was. If you miss your entry or play a wrong note, you might face feedback from the conductor painful enough to liken to a flogging. But we can also take wisdom from the likes of Athena, Marsyas and Pan, because these legendary figures played for the love of it, to connect with the world around them, to reckon with their pain. To be enveloped by Ravel's sonic sunrise from the A Reserve seat that is the Principal Flute's chair is not an experience one can ever take lightly. It's a humbling reminder to those of us privileged to sit in the centre of the orchestra, watching the conductor's downbeats, inhaling deep into the abdomen and exhaling meticulously down a glorified piece of tubing, that we have an opportunity and an obligation to play, like Marsyas did, as if our lives depend on it.



BACKSTAGE NEWS



Lily Bryant performing with the Sydney Symphony Orchestra in 2025. Photo by Daniel Boud.

# SYDNEY PHILHARMONIA CHOIRS

## SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

**Brett Weymark** OAM Artistic and Music Director

**Elizabeth Scott** Associate Music Director

**Tim Cunliffe** Assistant Chorus Master and Principal Rehearsal Pianist

**Michael Bradshaw** and **Ezra Hersch**  
Conductor Fellows

**Daniel Guo, Jem Harding** and **Claire**

**Howard Race** Rehearsal Pianists

Sydney Philharmonia Choirs is Australia's premier choral organisation. Since it was founded in 1920, SPC has brought people together through music, and for over five decades, it has been the heartbeat of choral performance at the Sydney Opera House.

Led by Artistic and Music Director Brett Weymark OAM and Associate Music Director Dr Elizabeth Scott, and with more than 2,000 singers across six ensembles, SPC brings the full power of the human voice to dynamic music making. From blockbuster choral classics like *Carmina Burana* or the Verdi Requiem, to the soaring soundtracks of films

such as *Gladiator*, heartwarming musical theatre, and world premieres by leading Australian composers.

Each year, SPC performs approximately 50 performances across Sydney and beyond, collaborating with top-tier orchestras, soloists and conductors, performing regularly with many of Australia's most prominent arts companies and festivals. SPC has performed in the Sydney Opera House, Hamer Hall Melbourne, the Singapore National Football Stadium, Westminster Abbey, the Tokyo Dome and the Royal Albert Hall. Highlights over the years have included the opening of the Sydney Opera House, the Sydney and Nagano Olympic Games and being the first Australian choir to perform at the BBC Proms. SPC is also proud to have been the choir of choice for the Sydney Symphony Orchestra since 1936.

Sydney Philharmonia Choirs concerts celebrate diversity – of voices, of stories, and of sound – with programs that allow singers and audiences to connect with an exhilarating range of music in languages from English to Gadigal, keeping things fresh with premieres, commissions and new interpretations of beloved classics.



Photo by Keith Saunders

# SYDNEY PHILHARMONIA CHOIRS

## SOPRANOS

Nicola Awad  
Kate Bartlett  
Claire Bennett  
Jacqui Binetsky  
Georgina Bitcon  
Olga Bodrova  
Nikki Bogard  
Elizabeth Bragg  
Justina Brewer  
Arianna Brini  
Catherine Bryant  
Nicollette Burr  
Laura Carter  
Caiyi Chen  
Joann Chiang  
Suzanne Chin  
Anne Cooke  
Pamela Cunningham  
Prasadhini De Silva  
Eleanor Donovan  
Vanessa Downing  
Madison Dring  
Isabelle Epps  
Rachel Evans  
Karina Falland  
Elizabeth Farrar  
Susan Farrell  
Rebecca Gladys-Lee  
Judith Gorry  
Caroline Gude  
Helen Huang  
April Hudson  
Rose Jiang  
Jasmin Jungo  
Monica Jongsuk Kim  
Jessica Lee  
Yvette Leonard  
Christine Li  
Maggie Lin  
Maria Lopes  
Lucy Lush  
Samantha Macourt  
Belis Macpherson  
Emily Malczewski  
Ellie Mangharam  
Harriet McLean  
Lindy McMahon  
Lauren Mitchell  
Sarah Moore  
Sarah Muetterlein

Binh-An Nguyen  
Jane Nieminska  
Dympna Paterson  
Isabella Rahme  
Weronika Razna  
Una Reynolds  
Jolanda Rotteveel  
Allison Rowlands  
Maya Schwenke  
Nora Speyer  
Scarlett Stockdale-Linke  
Joyce Tang  
Britta Thelen  
Maria Tsiokantas  
Lucie Vagenheim  
Joanna Warren  
Lizzie Watson  
Sara Watts  
Genni Wetherell  
Dorothy Wu

## ALTOS

Meaghan Backhouse  
Amanda Baird  
Debra Baker  
Gillian Behrens  
Jasmin Borsovszky  
Tara Burnes  
Kate Clowes  
Awen Davidson  
Julie Dowsley  
Erwin D'Souza  
Corinne Ellul  
Jessica Farrell  
Alisa-Jean Fifita  
Lily Fowler  
Ash Fry  
Susan Gandy  
Jennifer Gillman  
Alison Goldingay  
Jane Greaves  
Laura Griffin  
Jenny Harry  
Kathryn Harwood  
Vesna Hatezic  
Abigail Hatherley  
Margaret Hofman  
Dilara Ince  
Lindy Jefferson  
Janina Key  
Rachel Maiden  
Donna McIntosh

Janice McKeand  
Maggie McKelvey  
Caitlin McNamara  
Alleyne Moss  
Eugenia Munro  
Pepe Newton  
Sinead O'Brien  
Catherine O'Grady  
Audrey Ormella  
Renushi Perera  
Matilda Press  
Beverley Price  
Virginia Rowlands  
Rosemary Saunders  
Debbie Scholem  
Ruby Scott-Wishart  
Johanna Segall  
Maite Serra  
Jan Shaw  
Meg Shaw  
Verity Skala  
Megan Solomon  
Jessica Tannous  
Jean Taylor  
Linda Trevor  
Gabrielle Utian  
Alanna Vaz  
Miranda Vaz  
Angela Veerhuis  
Marianna Wong  
Priscilla Yuen

## TENORS

Kevin Chan  
Langzi Chiu  
Robert Cousins  
Malcolm Day  
Robert Elliott  
Blake Garner  
Tony Green  
Steven Hankey  
Mel Keenan  
Michael Kertesz  
Hyunmin Lee  
Alex Lin  
Vincent Lo  
Darren Marion  
Caleb Mayo  
James McNaughton  
George Panaretos  
Adrian Piron  
Raphael Pitts  
Ramez Razi

Rajah Selvarajah  
Kian Shanahan  
Aemar Sunga  
Victor Tamyran  
Robert Thomson  
Nicholas Tong  
George Watkins  
Christopher Whitfeld  
Will Willitts  
Isaac Wong  
Samuel Zong

## BASSES

Michael Bradshaw  
Joshua Bubb  
Peter Callaghan  
Julian Coghlan  
Daryl Colquhoun  
Robert Cunningham  
Ian Davies  
Nicholas Davison  
Tom Forrester-Paton  
Jonathan Geddes  
Ezra Hersch  
Oliver Hervir  
Derek Hodgkins  
Henrik Hogg  
Peter Hogg  
David Jacobs  
Ross Johnston  
River Kim  
Bruce Lane  
Thompson Lee  
Dion Marks  
Mark McGoldrick  
Max McIlwraith  
Robert Mitchell  
Frank Monagle  
Alan Morrison  
Eric Nelson  
Peter Poole  
Daniel Rae  
Daniel Saunders  
Robert Sherrington  
James Twemlow  
Ben Waters  
Bruce Watson  
Mike Whittaker  
David Wood  
Allan Yap  
Desmond Yong  
Sam Zhan



## ABOUT THE ARTISTS

**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. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others, and was awarded the 2008 Sydney Choral Symposium Foundation Choral Conducting Scholarship. Elizabeth holds a Doctorate of Musical Arts in Choral Conducting.

Elizabeth is a regular chorus master for the Sydney Symphony Orchestra and has prepared choirs for Simone Young, David Robertson, Maasaki Suzuki and Sir Simon Rattle. She also regularly works with Gondwana Choirs and Cantillation.

In 2017, Elizabeth became the first Australian woman to conduct SPC's *Messiah* concerts at the Sydney Opera House. 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) and *Considering Matthew Shepard* (2020) and *Music at the Movies* (2019).

Elizabeth is a passionate champion of contemporary composers such as Arvo Pärt, Eric Whitacre, Ola Gjeilo and Ēriks Ešēvalds, as well as Australian composers such as Paul Stanhope, Joseph Twist, Brooke Shelley, Matthew Orlovich and Sally Whitwell.



Photo by Keith Saunders



# SYDNEY SYMPHONY ORCHESTRA

## ARTISTIC LEADERSHIP



**Simone Young** AM  
Chief Conductor



**Donald Runnicles**  
Principal Guest Conductor



**Benjamin Northey**  
Conductor in Residence



**Vladimir Ashkenazy**  
Conductor Laureate



**Andrew Haveron**  
Concertmaster  
*Vicki Olsson Chair*

## FIRST VIOLINS



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



**Alexandra  
Osborne**  
Associate  
Concertmaster  
*Helen Lynch AM &  
Helen Bauer Chair*



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



**Sun Yi**  
Associate  
Concertmaster  
Emeritus



**Jenny Booth**



**Brielle Clapson**



**Sophie Cole**



**Sercan Danis**



**Claire Herrick**  
*Russell & Mary  
McMurray Chair*



**Georges Lentz**



**Emily Long**



**Alexandra  
Mitchell**



**Alexander  
Norton**



**Anna Skálová**



**Léone Ziegler**

## SECOND VIOLINS



**Lerida Delbridge**  
Principal



**Kirsty Hilton**  
Principal



**Marina Marsden**  
Principal Emeritus



**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**



**Shutí Huang**



**Monique Irik**



**Wendy Kong**



**Benjamin Li**



**Nicole Masters**  
*Nora Goodridge OAM  
Chair*



**Robert Smith**



**Maja Verunica**

VIOLAS



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



**Justin Williams**  
Assistant Principal



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



**Sandro  
Costantino**



**Rosemary  
Curtin**  
*John & Jane  
Morschel Chair*



**Stuart Johnson**



**Justine Marsden**



**Felicity Tsai**



**Amanda Verner**



**Leonid Volovelsky**

CELLOS



**Catherine Hewgill**  
Principal  
*Jacqui & John  
Conde ao Chair*



**Simon Cobcroft**  
Associate Principal



**Leah Lynn**  
Assistant Principal



**Kristy Conrau**



**Fenella Gill**



**Timothy  
Nankervis**



**Elizabeth Neville**



**Christopher  
Pidcock**



**Adrian Wallis**

DOUBLE BASSES



**Kees Boersma**  
Principal  
*Brian Abel Chair*



**Alex Henery**  
Principal



**David Campbell**



**Dylan Holly**



**Steven Larson**



**Richard Lynn**



**Jaan Pallandi**



**Benjamin Ward**

FLUTES



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



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

OBOES



**Shefali Pryor**  
Principal  
*Council Chair*



**Callum Hogan**

COR ANGLAIS



**Alexandre Oguey**  
Principal  
*Dr Rebecca Chin  
& Family Chair*

CLARINETS



**Olli Leppäniemi**  
Principal



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



**Christopher  
Tingay**



**Alexander Morris**  
Principal

BASS CLARINET

BASSOONS



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



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



**Fiona McNamara**  
*Nelson Meers  
Foundation Chair*



**Noriko Shimada**  
Principal

CONTRABASSOON

HORNS



**Samuel Jacobs**  
Principal  
*Terrey Arcus AM Chair*



**Euan Harvey**



**Marnie Sebire**  
*Judge Robyn Tupman  
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