

# 2025 REGIONAL TOUR

ORANGE CIVIC THEATRE

Saturday 31 May, 11am

# ORCHESTRAL MAGIC WITH THE SYDNEY SYMPHONY ORCHESTRA

A SYDNEY SYMPHONY FAMILY EVENT

**BENJAMIN NORTHEY** conductor  
**TIMOTHY CONSTABLE** presenter

**Rhythmic Acknowledgment of Country** (2023)

**FELIX MENDELSSOHN** (1809–1847)  
***A Midsummer Night's Dream Overture, Op.21*** (1826)

**MANUEL DE FALLA** (1876–1946)  
***The Three-Cornered Hat: Suite No.1*** (1919)  
i. Introduction & Fandango

**MAURICE RAVEL** (1875–1937)  
***Mother Goose: Suite*** (1910)  
ii. *Tom Thumb*  
iii. *Laideronnette, Empress of the Pagodas*

**EDVARD GRIEG** (1843–1907)  
***Peer Gynt, Suite No.1, Op.46***  
iv. *In the Hall of the Mountain King*

## Estimated durations

Acknowledgment – 4 minutes  
Mendelssohn – 11 minutes  
Fallá – 4 minutes  
Ravel – 6 minutes  
Grieg – 3 minutes

The concert will run for  
approximately 50 minutes

Presenting Partners



ELECTRICAL  
& DATA  
SUPPLIERS



ROYAL  
CARIBBEAN

Principal Partner



# ABOUT THE MUSIC

## RHYTHMIC ACKNOWLEDGMENT OF COUNTRY

This distinctive tribute unfolds immediately after orchestral tuning, crafting a compelling rhythmic expression to honour the traditional custodians of the land and their deep connection to the First Nations Sydney Basin rhythms, first documented in the 1800s.

It was developed as a collaboration between the musicians of the Sydney Symphony Orchestra and Adam Manning, a Kamilaroi man and musician, artist, producer/researcher and educator at the University of Newcastle, NSW.

## FELIX MENDELSSOHN (1809–1847)

### *A Midsummer Night's Dream – Overture* (1826)

In the 1820s, German poets Schlegel and Tieck began translating Shakespeare into German – a decade after the brothers Grimm had reignited interest in fairy tales – and their version of the 'Dream' inspired Mendelssohn to write his celebrated Overture in 1826.

The Overture, as Mendelssohn explained, 'follows the play closely', its magic four-chord opening ushering in a shimmering world of the forest at night and the fairy kingdom within it, music of worldly pomp for the court of Athens and the great yearning of its young lovers, a braying donkey and the heavy tramp of the boots of the hapless workers about to rehearse their ridiculously clumsy play.

## MANUEL DE FALLA (1876–1946)

### *The Three-Cornered Hat* (1919)

In 1907 Falla had left his native Spain in some frustration. Two years before, he had won a prize for his opera *La vida breve* ('Life is short'), a work in which he established the principles of working with distinctly Spanish sounds and forms; but when the promised production failed to eventuate, the composer left for Paris.

Sergei Diaghilev, impresario of the Ballets Russes, was keen to add Falla to a stable of composers that included Stravinsky and Ravel and suggested a ballet of *El corregidor y la molinera* ('The Magistrate and the Miller's Wife'), a novel by Pedro de Alarcón about a miller and his loving wife who outsmart an evil magistrate. The war (and the Russian revolution, which meant that Diaghilev was forbidden to enter Spain) intervened, but by way of a 'dry run' Falla produced a pantomime of the story for performance in Madrid. When Diaghilev finally saw the pantomime he suggested several major revisions out of which the 'ballet with songs' *El sombrero de tres picos* ('The Three-Cornered Hat') was born. The new work, which was premiered in London in 1919, had sets by Pablo Picasso and choreography by Léonide Massine.

Gordon Kerry © 2005

## MAURICE RAVEL (1875–1937)

### *Mother Goose: Suite* (1910)

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*, for instance, 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' – or so he said. Certainly we can hear echoes of the deceptively simple piano music of Erik Satie, whose music Ravel championed.

*Mother Goose* began life as the 'Pavane of the Sleeping Beauty' for piano, four hands. Ravel composed it for Mimie and Jean Godebski (aged six and seven respectively), to whose parents he had dedicated his Sonatine for piano. Ravel then composed four more *pièces enfantines*, depicting characters from the fairy-tales anthologised by three 17th century authors: Charles Perrault ('Sleeping Beauty' and 'Tom Thumb'), the Baroness d'Aulnoy ('Laidronette') and the Prince of Beaumont ('Beauty and the Beast'). 'Tom Thumb' is shown at the moment where he realises that he is lost; the breadcrumb trail he left has been eaten by the birds. 'Laidronette' ('little ugly girl') is represented in music where glinting pentatonic ('black-note') figures give the piece its 'oriental' flavour.

Gordon Kerry © 2010

## EDVARD GRIEG (1843–1907)

### *Peer Gynt, Suite No.1, Op.46* (1888)

#### iv. *In the Hall of the Mountain King*

In Henrik Ibsen's play, written in 1867 in Norway, Peer Gynt is a young man whose father has abandoned him and his mother to a life of poverty. Peer himself is no saint – he elopes with a bride, Ingrid, on her wedding night and then abandons her. He spurns the one woman who loves him, and runs away from his home to have a series of adventures, in which he usually comes off second best.

When he first leaves Ingrid, Peer heads for the mountains when he meets a woman dressed in green. She is the daughter of the Mountain King who rules over a kingdom of trolls, and she takes Peer there, hoping to marry him.

Trolls come in many shapes and sizes – some look human, and some are grotesquely ugly – but they are usually nasty, as Peer finds out.

Grieg's music for 'The Hall of the Mountain King' consists of the simplest of melodies, alternating between two keys, and thrown off balance by sharply-accented notes. The piece begins very, very softly, as if tiptoeing in the dark, but as the tune repeats itself it gets louder and louder and faster and faster. You can imagine the trolls advancing on Peer, shouting 'kill him, kill him' and then making graphic suggestions of how to go about it.

In the play he saved by the sound of church bells and escapes to continue his travels and adventures.

Gordon Kerry © 2010

# ABOUT THE ARTISTS

## **BENJAMIN NORTHEY** conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra, Conductor in Residence of the Sydney Symphony Orchestra and Principal Conductor, Artistic Advisor – Learning and Engagement of the Melbourne Symphony Orchestra. From 2019-2023 he was the Principal Conductor in Residence of the Melbourne Symphony Orchestra, having previously held the posts of Associate Conductor (2010-2019), Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Guest Conductor of the Melbourne Chamber Orchestra (2007-2010).

As of 2025 he is the Artistic Director of the Australian Conducting Academy, a national training program for Australian and New Zealand conductors.

Northey appears regularly as a guest conductor with all of the major Australian symphony orchestras, Opera Australia, New Zealand Opera, State Opera South Australia Victorian Opera.

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

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

In 2025, he conducts the Melbourne, Sydney, Queensland, Tasmanian and Christchurch Symphony Orchestras and the Hong Kong Philharmonic.



Photo by Laura Manariti

## **TIMOTHY CONSTABLE** presenter

Timothy Constable is an award-winning percussionist and composer, and has been a member of the Sydney Symphony Orchestra since 2014. A compelling, creative and sensitive performer, he has performed as concerto and chamber music soloist at most of the Australian classical music festivals, as well as in New Zealand, Sweden, Switzerland, Poland, UK, Ireland, Senegal, USA, China, Korea, Nepal and South-East Asia.

He was the artistic director of Synergy Percussion between 2009 and 2017, during which time the group undertook some of its most ambitious work, including the 40th anniversary season in 2014, and extensive collaboration with renowned ensemble Noreum Machi (South Korea), commissions of music by Steve Reich and Anthony Pateras, several recordings and the video project 40under40.

His commissions include compositions for Omer Backley-Astrachan (Maholohet Festival, Israel) and Orava String Quartet (Australian Festival of Chamber Music), as well as Cinemusica (Australian Chamber Orchestra), Ordinary Time and Spirals (Southern Cross Soloists), and numerous works for Noreum Machi, Synergy Percussion and Taikoz. Contemporary dance score credits include Meryl Tankard, Shaun Parker, Legs on the Wall and Dance Makers Collective.

He is committed to both new and ancient music, with a large body of world and Australasian premieres to his name, including Steve Reich's Mallet Quartet, György Ligeti's *Síppal, Dobbal, Nádihegedűvel* (With Pipes, Drums and Fiddles), Anthony Pateras' *Beauty Will Be Amnesiac Or Will Not Be At All* and *Flesh and Ghost*, and music by Simon Holt, Lisa Lim, Arvo Pärt and Gerard Brophy among others. In the realm of ancient music, he has studied with Senegalese master drummer Aly N'Dyaye Rose and Korean Jangoo with Kim Yeong-Taek and Kim Chong-Hee.

Timothy Constable is a Freedman music fellow, an Elizabethan Theatre Trust scholar, a university medallist of Newcastle University, and a graduate of the Royal College of Music in Stockholm.



Photo by Jez Smith

# THE 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.

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

## PERFORMING IN THIS CONCERT

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### FIRST VIOLINS

**Harry Bennetts**

*Associate Concertmaster*

**Alexandra Osborne**

*Associate Concertmaster*

Jennifer Booth

Sophie Cole

Sercan Danis

Georges Lentz

Emily Long

Léone Ziegler

Natalie Mavridis<sup>†</sup>

### SECOND VIOLINS

**Marina Marsden**

*Principal*

**Victoria Bihun**

*Acting Assistant Principal*

Emma Hayes

Wendy Kong

Benjamin Li

Robert Smith

Maja Verunica

Liam Pilgrim<sup>†</sup>

Emily Qin<sup>°</sup>

### VIOLAS

**Richard Waters<sup>°</sup>**

*Principal*

Sandro Costantino

Justine Marsden

Leonid Volovelsky

Ariel Postmus<sup>†</sup>

Stephen Wright<sup>°</sup>

### CELLOS

**Simon Cobcroft**

*Associate Principal*

**Leah Lynn**

*Assistant Principal*

Fenella Gill

Adrian Wallis

Noah Lawrence<sup>†</sup>

### DOUBLE BASSES

David Campbell

Jaen Pallandi

Harry Young<sup>†</sup>

### FLUTES

**Emma Sholl**

*Acting Principal*

Dana Alison<sup>†</sup>

### OBOES

**Shefali Pryor**

*Principal*

Amy Clough<sup>†</sup>

### CLARINETS

**Olli Leppäniemi**

*Principal*

Oliver Crofts<sup>†</sup>

### BASSOONS

**Todd Gibson-Cornish**

*Principal*

Bailey Ireland<sup>†</sup>

### HORNS

**Euan Harvey**

*Acting Principal*

Bryn Arnold<sup>†</sup>

### TRUMPETS

**Brent Grapes**

*Associate Principal*

Isabella Thomas<sup>†</sup>

### TROMBONES

Jeremy Mazurek<sup>†</sup>

**Christopher Harris**

*Principal Bass Trombone*

### TUBA

**Scott Frankcombe<sup>\*</sup>**

*Guest Principal*

### TIMPANI

**Mark Robinson**

*Acting Principal*

### PERCUSSION

**Rebecca Lagos**

*Principal*

**Joshua Hill<sup>°</sup>**

*Acting Associate*

*Principal Timpani/*

*Section Percussion*

Timothy Constable

### HARP

**Louisic Dulbecco**

*Principal*

### KEYBOARDS

**Susanne Powell<sup>\*</sup>**

*Guest Principal Piano*

**Bold** Principal

<sup>\*</sup> Guest Musician

<sup>°</sup> Contract Musician

<sup>†</sup> Sydney Symphony

Fellow