

11 September 2024

Sydney Opera House Concert Hall

# EUMERALLA, A WAR REQUIEM FOR PEACE

BY DEBORAH CHEETHAM FRAILLON

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

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### FIRST VIOLINS

**Harry Bennetts**  
*Associate Concertmaster*  
**Alexandra Osborne**  
*Associate Concertmaster*  
**Lerida Delbridge**  
*Assistant Concertmaster*  
Jennifer Booth  
Sophie Cole  
Sercan Danis  
Claire Herrick  
Georges Lentz  
Alexandra Mitchell  
Robert Smith<sup>o</sup>  
Benjamin Tjoa<sup>o</sup>  
Dominic Azzj<sup>†</sup>  
Brian Hong<sup>\*</sup>

### SECOND VIOLINS

**Marina Marsden**  
*Principal*  
**Emma Hayes**  
*Acting Assistant Principal*  
Alice Bartsch  
Victoria Bihun  
Monique Irik  
Wendy Kong  
Nicole Masters  
Emily Qin<sup>o</sup>  
Riikka Sintonen<sup>o</sup>  
Rain Liu<sup>†</sup>  
Elizabeth Jones<sup>\*</sup>  
Cristina Vaszilcsin<sup>\*</sup>

### VIOLAS

**Tobias Breider**  
*Principal*  
**Anne-Louise Comerford**  
*Associate Principal*  
Rosemary Curtin  
Jane Hazelwood  
Stuart Johnson  
Leonid Volovelsky  
Andrew Jezek<sup>o</sup>  
Rachel Dyker<sup>\*</sup>  
Raphael Masters<sup>\*</sup>  
Aaron Wyatt<sup>\*</sup>

### CELLOS

**Simon Cobcroft**  
*Associate Principal*  
**Leah Lynn**  
*Assistant Principal*  
Kristy Conrau  
Fenella Gill  
Timothy Nankervis  
Elizabeth Neville  
Christopher Pidcock  
Eliza Sdraulig<sup>o</sup>

### DOUBLE BASSES

**Kees Boersma**  
*Principal*  
David Campbell  
Dylan Holly  
Steven Larson  
Richard Lynn  
Benjamin Ward

### FLUTES

**Emma Sholl**  
*Acting Principal*  
Laura Cliff<sup>†</sup>  
Tomomi Matsuo<sup>\*</sup>

### OBOES

**Conall McClure<sup>\*</sup>**  
*Guest Principal*  
Callum Hogan  
**Alexandre Oguey**  
*Principal Cor Anglais*

### CLARINETS

**Francesco Celata**  
*Associate Principal*  
**Alexander Morris**  
*Principal Bass Clarinet*

### BASSOONS

**Ben Hoadley<sup>\*</sup>**  
*Guest Principal*  
Fiona McNamara  
**Noriko Shimada**  
*Principal Contrabassoon*

### HORNS

**Samuel Jacobs**  
*Principal*  
**Euan Harvey**  
*Acting Principal*  
Marnie Sebire  
Rachel Silver

### TRUMPETS

**Brent Grapes**  
*Associate Principal*  
Anthony Heinrichs

### TROMBONES

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

### TUBA

**Steve Rossé**  
*Principal*

### TIMPANI

**Antoine Siguré**  
*Principal*

### PERCUSSION

**Rebecca Lagos**  
*Principal*  
**Joshua Hill<sup>o</sup>**  
*Acting Associate*  
*Principal Timpani/*  
*Section Percussion*  
Timothy Constable  
Jack Peggie<sup>†</sup>

### HARP

**Louisic Dulbecco**  
*Principal*

### PIANO

**Vatche Jambazian<sup>\*</sup>**  
*Guest Principal*  
**Bold** *Principal*  
<sup>\*</sup> Guest Musician  
<sup>o</sup> Contract Musician  
<sup>†</sup> Sydney Symphony  
Fellow

# 2024 CONCERT SEASON

Wednesday 11 September, 7pm

Concert Hall,  
Sydney Opera House

## EUMERALLA, A WAR REQUIEM FOR PEACE BY DEBORAH CHEETHAM FRAILLON

**BENJAMIN NORTHEY** conductor  
**DEBORAH CHEETHAM FRAILLON** soprano  
**JESS HITCHCOCK** mezzo soprano  
**JUD ARTHUR** baritone  
**DHUNGALA CHILDREN'S CHOIR**  
**STUDENTS OF CONSERVATORIUM HIGH SCHOOL, SYDNEY**  
**SYDNEY PHILHARMONIA CHOIRS**  
**BRETT WEYMARK, ELIZABETH SCOTT, TIM CUNNIFFE**  
chorus masters

**TOM DAY** artwork  
**DR VICKI COUZENS and TRAVERS EIRA** Gunditjmarra translations

**DEBORAH CHEETHAM FRAILLON (born 1964)**  
*Long Time Living Here*  
Acknowledgment of country

**DEBORAH CHEETHAM FRAILLON (born 1964)**  
*Eumeralla, a war requiem for peace (2018)*  
i. *O Pernmeeyal (Requiem)*  
ii. *Deen nganang warrakeeleek (Dies irae)*  
iii. *Wanga-n-wanoong (Tuba mirum)*  
iv. *Kooyeen-wanoong (Liber scriptus)*  
v. *Tyookooyong-ee (Agnus dei)*  
vi. *Tarrameek-tarrameek-kee-ngeeye (Libera me)*  
vii. *Nganya laka wangoong (Quid sum miser)*  
viii. *Deen ngootyoong meereeng (Rex tremendae)*  
ix. *Pang ngutee-kee-weeng (Recordare)*  
x. *Ngarnda wanoong (Ingemisco)*  
xi. *Tamboorawananga-n-eeeye (Confutatis)*  
xii. *Deen nganang weerakaleeyt (Lacrimosa)*  
xiii. *Yakeen-aya meereeng (Domine jesu christe)*  
xiv. *Pernmeeyal (Hostias)*  
xv. *Paman paman (Sanctus)*  
xvi. *Ngatanwarr (Benedictus)*  
xvii. *Moongay wata keenanpa nganang walawa (Lux aeternum)*  
xviii. *Noombapee-ngeeye (Kyrie)*  
xix. *O Pernmeeyal (Requiem)*

Sung in dialects of the Gunditjmarra people of southwestern Victoria

The Gunditjmarra translation was the work of senior Gunditjmarra language custodian Vicki Couzens and linguist Travers Eira.

### Pre-concert talk

By Aaron Wyatt in the Northern Foyer at 6.15pm, including interviews with members of the *Eumeralla* creative team.

### Estimated durations

75 minutes, without interval

### Cover image

Artwork by Tom Day

This performance has been generously supported by the Oranges & Sardines Foundation.

### Principal Partner



# FROM THE COMPOSER

Just a little over four hours drive from Melbourne there is a battlefield haunted with the memory of war and loss of life. When you walk on this land, you are surrounded by restless warrior-spirits. It is a powerful feeling and a fearful one. It is inescapable.

The name Eumeralla is unlikely to be among the theatres of war that you could name. The history of battles fought and the lives that were lost is almost unknown to anyone outside the Aboriginal community. It is more than 170 years since the last shots rang out in the country of the Gunditjmarra but the land is not silent. The voices of those who lost their lives in defence of their country ring in your ears when you stand amongst the lava flows of south-west country Victoria. Unlike other theatres of war such as Anzac Cove and the Somme, where peace was declared and relationships restored with the Turks and Germans, no such peace was declared in the resistance wars, no such restoration.

Whilst the Gunditjmarra uphold the memory of their warriors slain, most Australians have been denied access to this history and denied resolution – and so the land remains haunted.

I first walked on this battlefield in 2013. I felt it right away. I was moved and I was disturbed. Given the chance to camp on that land I could not sleep or find rest. The voices of those lost were so loud I couldn't stay for more than one night. It woke something in me and my immediate response was music. A song, A Requiem. A War Requiem. It would be called *Eumeralla* and named in honour of one of the most brutal resistance wars fought on this continent. It would be sung entirely in the language of the Gunditjmarra people and it is designed for non-Indigenous Australians to sing along-side Indigenous brothers

and sisters. We need a way to ease the troubled spirit of the battlefields of the Eumeralla.

It is my hope that this song, this war requiem will help the spirits of those who fell – those who resisted and their aggressors, to find a lasting peace and that we their descendants might find our way to deeper understanding of the legacy of these battles. For you, for me, for all who were lost in a war Australia has yet to find a way to talk about. *Eumeralla, a war requiem for peace* will break the silence of so many decades and serve to amplify the importance of our nation's shared history.

One day I hope to walk on that country and feel no restless spirit – just the strength of two thousand generations of lives lived and culture sustained.

**Deborah Cheetham Frailon AO**



Deborah Cheetham Frailon AO. Photo by Wayne Quilliam.

# ABOUT THE COVER

The piece on the cover of the program is a cultural map depicting the Eumeralla river landscape. Contained within the design are places of high cultural importance, historical significance and places we continue to enjoy today.

Our landscape is powerfully spiritual, fierce and soft at the same time – much like us. We are the embodiment of our country.

The Eumeralla War marked a pivotal moment in our ancestors lives and what remains is the name we became known for: The Fighting Gunditjmarra. A name we continue to carry today.

Our ancestors who fought to protect everything they cherished continue to sing their songs across country, never far from our hearts, and constantly reminding us they are with us still.

## Artwork Description

The work depicts the Budj Bim Landscape with the Eumeralla River the central design. The red signifies the blood shed of our people.

The top designs represent the beginning of the landscape, the waterholes, natural springs and large wetlands.

Throughout the rest of the design I have incorporated designs representing borra grounds used for ceremony, circular designs representing the house sites and fish trap channels built by the old people.

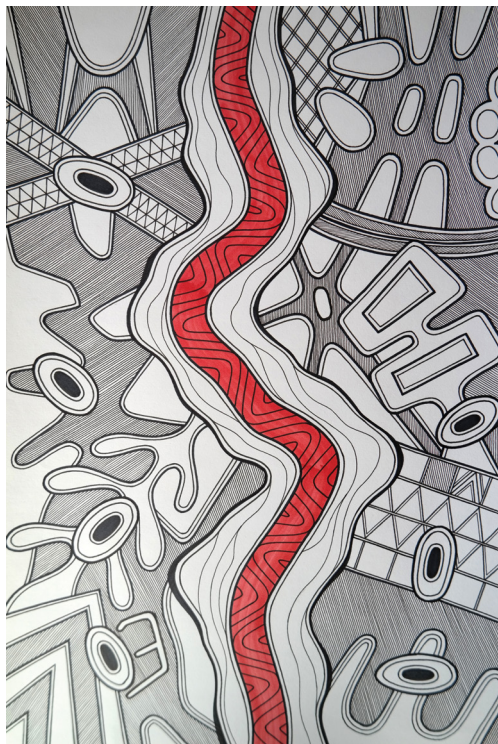
All the elements of our existence are contained within the design. All the stories I have been told, I have tried to incorporate in the design. I have attempted to design the landscape based on these things and how I see the landscape, looking beyond what I can see with my eyes, trying to see it from that spiritual point of view and honour the old people.

This landscape became a fortress for our people, it is like the great spirit determined this site to protect the people.

The fine detail line work signifies the generations of my people who continue to live on the landscape today.

May their story never be forgotten and their sacrifice not be in vain.

**By Gunditjmarra artist Tom Day**



# TEXTS & TRANSLATIONS

## DEVELOPING THE TEXT

The process of composing *Eumeralla, a war requiem for peace* began with the structure of the traditional Latin text and my original plan was to translate directly from the English into the Gunditjmara dialects. It became obvious the work required a text which reflected 70,000 years of spirituality and ceremony.

You will notice the metamorphosis of the text from the ceremony familiar to members of the Roman Catholic faith and audiences and performers who have had the good fortune to experience the requiems of Mozart, Fauré and Verdi. But in the tradition of Benjamin Britten I found I needed more.

Whilst the structure and purpose of the traditional mass served my purpose, the substance and spirituality needed to be taken further in order to honour seventy thousand years of ceremony the battles fought in defence of the longest continuing culture. Ultimately the turning point in this process came as I approached a setting the *Angus Dei*. Our inescapable, shared truth is that Aboriginal families, men, women and children were sacrificed for the lambs...

**Deborah Cheetham Fraillon AO**

# TEXTS & TRANSLATIONS

## i. *O Pernmeeyal*

*o pernmeeyal wooka-tyeen leenan toota  
moongay wata keenanpa nganang  
walawa-tyeen  
leerpee-wanoo-ngoo leerpee-yt  
ba yoonggama-yt  
makatapa wanga-kee leerpee-wanoong,  
yareeyaree-wanoong*

## i. requiem

o creator, give to them eternal rest  
and let perpetual light shine upon them  
a hymn and a vow we will sing to you  
today, hear our song of mourning



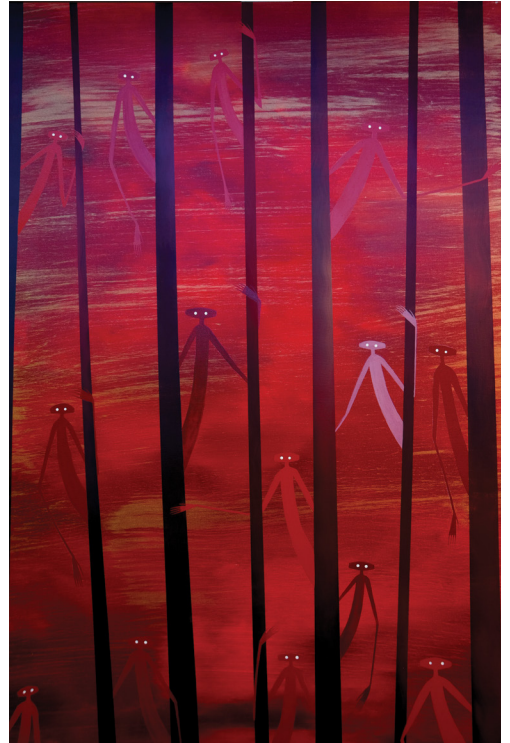
**Act 1:** Pernmeeyal the great creator stands proud in the dreaming, surrounded by the creator beings he sent long ago to create the landscapes.

## ii. *Deen Nganang warrakeeleek*

*deen nganang warrakeeleek  
ngami ngami kooknawak meerreeng  
palayn-ee  
pang kooyeen-nganeen  
poongpoong-oota-eeya  
deen tamboort-eeyt wata-n woongoora-teepa  
takoort parpanee-pa yangteeyt-oo*

## ii. dies irae

this day of anger  
will consume the world in ashes  
no one could have told us  
what trembling there would be  
the judgment came too swiftly  
everything weighted in favour of loss



**Act 2:** Something has awakened the spirits, it is ominous and dark, a monster that has a hunger and breeds destruction.

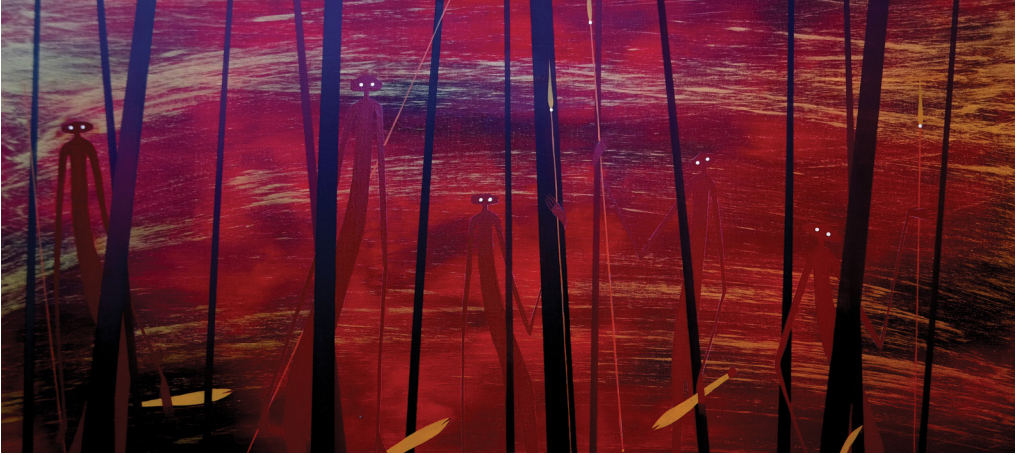
# TEXTS & TRANSLATIONS

## iii. *Wanga-n-wanoong*

*wanga-n-wanoong ngamee ngamee woonggaroong  
yanda-na keelkarteen moorookan-tyeen ngalam  
meen-ngeeye-ngat  
karta-wanoong kalengkat moot-moot  
takoort meerreeng parpa koolang-na  
nammereeng-oota takoortmaar  
pang-wang-eeyt mayapa-n-tyeen nammereeng*

## iii. *tuba mirum*

we heard an awful sound  
scattered across the burial places  
of our ancestors  
we stood before the weapons  
all nature was stunned (confounded)  
by the ugliness of mankind  
made ugly by ignorance



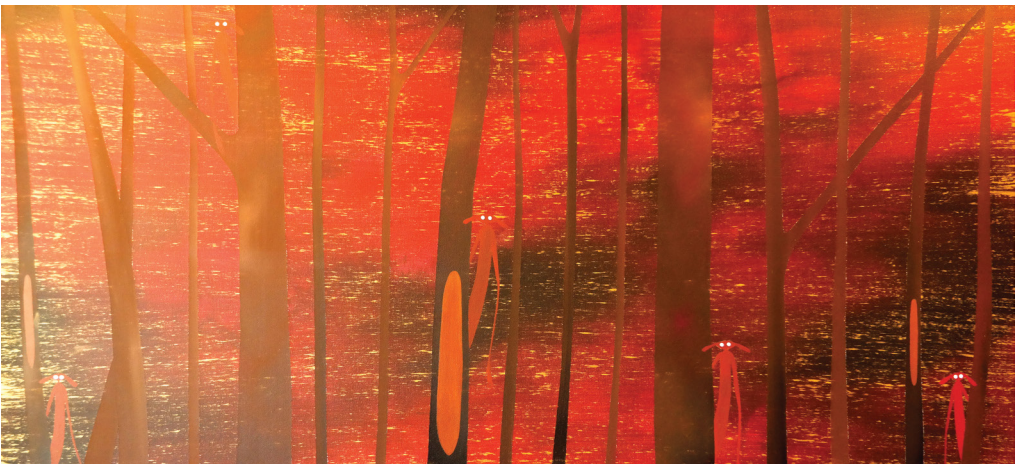
**Act 3:** A call to arms, warriors stand at the ready, weapons at the ready to stand and protect all that sacred.

## iv. *Kooyeen-wanoong*

*kooyeen-wanoong yang-teeyt-ngeeye  
leenyong ba marnmarn kooweetpa  
pangyangteeyt marrangmara-n deen  
malayeeto-kooweetpa  
meerreeng-moongay tyama-wanoong ngootyoong  
takoort yooloowa-na pang-yooloowa-mayapa  
takoortakoort tyama-k-wanoong*

## iv. *liber scriptus*

we recorded our loss  
in name and great detail  
the winners who wrote the history  
but when the truth is known  
all that is hidden will appear  
nothing will remain unknown



**Act 4:** The monster that is revealed as WAR is here, blowing uncontrollably like a wildfire through country, sweeping all comes before it.



# TEXTS & TRANSLATIONS

## v. *Tyookyong-ee*

*ngalam meen-ngeeye nhoodapee yoondapoora-na-yoota tyookooyong-ee*  
*moongay wata moorroop-tyeen tamboora toota*  
*ngalam meen-ngeeye nhoodapee yoondapoora-na-yoota tyookooyong-ee*  
*moongay wata moorroop-tyeen tamboora*  
*leenan toota*

## v. *agnus dei*

our ancestors, who were sacrificed  
for the lambs  
may their spirits find rest  
our ancestors, who were sacrificed  
for the lambs  
may their spirits find eternal rest



**Act 5:** Spirits, high in the sky, watch as the Eumeralla turns blood red and the movement of the people across a sweeping landscape becomes evident.

## vi. *Tarrameek-tarrameek-kee-ngeeye*

*tarrameek-tarrameek-kee-ngeeye pang-wang-eeyt -oo*  
*makatepa ba nhoodapee ngameengamee nganang-ee*  
*meerreeng moongay takoort meerreeng*  
*wang-wangga-ka*  
*kaneekanee tyama-ka ngathoongan*  
*poongpoong-oota ba koonenp-oota-ngeeye*  
*manamanakooweeya-wanoong kaneengootyoong*  
*pangat yana-na*  
*meerreeng moongay takoort meerreeng wang-wangga-ka*

## vi. *libera me*

deliver us from ignorance now  
and on that awful day  
when all the world will be shaken  
and consciousness will be complete  
we are seized with fear and trembling  
we are longing for justice denied  
when all the world will be shaken



**Act 6:** As Gunditjmara become victims of the monster their spark travels to Pirmeyyal through the wetlands.

# TEXTS & TRANSLATIONS

## vii. *Nganya Laka-wangoong*

*nganya laka-wanoong*  
*ngarra protekatar kooweeya-wanoong*  
*ngeetoong katyook thookay pang-ngootyoonayt*

## vii. *quid sum miser*

what could we say?  
to which protector could we appeal?  
when even the child was not safe?



**Act 7:** The giant wetlands and stones created by Budj Bim become a fortress for the people, the creator's body is providing protection.

## viii. *Deen ngootyong meerreeng*

*deen ngootyong meerreeng*  
*mana-n parta-na koong-ngeeye*  
*wayapa-wanoong ngalam meen-ngeeye*  
*thoombook-nganang-deepa*

## viii. *rex tremendae*

the earth in all its beauty  
received our broken bodies  
we joined our ancestors  
much too soon



**Act 8:** The monster rages on, its thirst for land and conquest is insatiable, leaving little trace of the peoples' existence.

## ix. *Pang ngutee-kee-weeng*

*pang ngutee-kee weeng*  
*ngathoonganen nhaka pooree tharn ngooteen*  
*yanda-n-warr-ngeeye katakee pang-tyama*  
*wata-n-warr wanggat-oota nyeeema*  
*karta-n-warr parpanee-yt-oota tamboorawanang-*  
*eenyee*  
*wata-n-warr ngootyong-oota watan leek*  
*pangat kooweeya-n noombapee*  
*wamba-n-warr nganang tamborteyt*

## ix. *recordare*

remember  
that we were your destiny  
you cast us aside unknown  
you came such a long way to ignore  
you endured such hardship only to  
condemn yourselves  
with righteous vengeance you came  
asking no forgiveness  
you brought the day of reckoning



**Act 9:** But the people are stronger than that, evidence remains and people continue to live, they are stronger than first thought.

# TEXTS & TRANSLATIONS

## x. *Ngarnda-wanoong*

*ngarnda-wanoong nhoonampee wana-woot  
kalng-pa kapeeyang  
wanyoo parpanee-yt-ngooteen kalng  
kapeeyang  
deen ngootyoongeeyt pang-ngootyoongayt  
ngakee-wanoong nhoonampee  
noombapee-ngooteen ngamee koon-  
ngooteen  
wananga-ngeeye  
manamana-wanoong manakooweeya  
wampee-mayapa  
nhoonampee pang-nhakee ngooty-ngeeye  
pang weerakaleek waloong  
ngamee ngamme kooknawa-ngeeye pang-  
kapoo weeyn-a  
yangee yangee ngameentyarr-mayapa-n  
woorangkeel ngathoonganeen  
yangee yangee ngameentyarr-mayapa-n  
taytmeerreeng  
pang-wooka-n-warr-ngeeye meerreeng*

## x. *ingemisco*

we groan as one made guilty  
under the burden of your guilt  
the innocent were not spared  
we saw you pardoned for your crimes  
against us  
we clung to a diminishing hope  
our worth was not considered  
no mercy was at hand  
consumed by an everlasting fire  
we were made lower than the cattle  
lower than the sheep  
you gave us no place



**Act 10:** Ancient fish trap channels, the lifeblood of the people, the water continues to hit the channels, the people continue to be there.

## xi. *Tamboorawananga-n-eeeye*

*tamboorawananga-n-eeeye ngal  
koorrook-eeyt-een ba  
ngameeleemoo-teeyt-een  
yoonggama-n-eeeye peeneeyt torrowan-oo  
karnda-kee-ngeeye yakeeneeyt-eeyt-ee  
yookapa-n-wanoongpang ngool-ngool  
teenyan eeyt  
ngooyt tamboopa-n  
yookap-eeya-wanoong deen meerreeng*

## xi. *confutatis*

condemned by hatred and confusion  
consigned to keen flames  
call us with the blessed  
call us with the blessed  
we offered without threat  
with pure intention  
that we could share this world



**Act 11:** The spirits of the fallen continue to walk, talk and dance the landscape, trapped in limbo.

# TEXTS & TRANSLATIONS

## xii. *Deen nganang weerakaleeyt*

*deen nganang weerakaleeyt  
meert-ook-warr palayn-oo  
nhoonampee tamboora-ngooteen marn kalng  
kapeeyang  
deen mayapa-ngooteen noombapee-ngeeye  
malangeepa  
noombapee-kee  
wooka-tyeen toota*

## xii. *lacrimosa*

that day of weeping  
on which will rise again from the  
ashes  
the guilty among you, to be judged  
therefore, spare our future  
be merciful  
give them rest



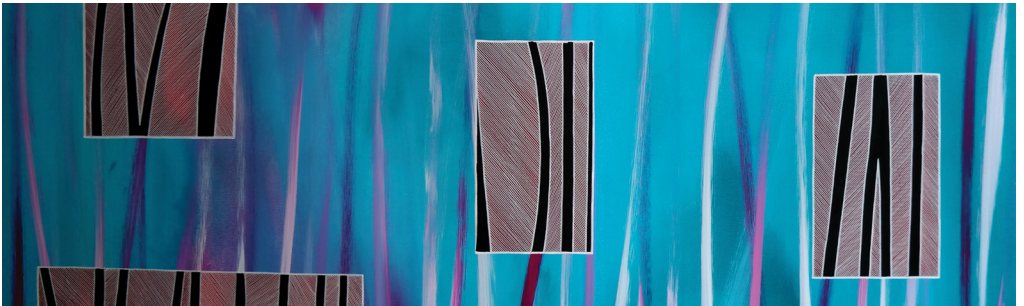
**Act 12:** The stones continue to have a life force, etched by generations of Gunditjmara. Moving to escape the monster.

## xiii. *Yakeen-aya meerreeng*

*yakeen-aya meerreeng  
walata-kee moorroop-tyeen ngalam meen-ngeeye-ngat  
manamana-kee-ngeeye karrakee-yt-ngoo  
kooneentamboora -kil  
pang-wang-ee-tyeen-oo  
nhoonampee wata-n pang pang wanga-n  
tarrameek-tarrameek-kee-ngeeye  
takang-nyoong-oo deen ngamateeyt-ngat  
wananga ngal koorrook-eeyt ba markap-eeyt  
pang nganata-ngeeye  
wananga nhoonpee wamba takoort nganang  
maar-ngeeye-ngoo  
wata-pa-kee-ngeeye tyamateeyt-oo  
Yoongamoongoo-n-ngeen ngathoonganeen ba  
koorrookee ba ngapoon-ngeeye  
mayapa-kee wangangooytyoong*

## xiii. *domine jesu christe*

land of eternal dreaming  
cradle the souls our ancestors  
save us from the scars of prejudice  
from the ignorance of those who  
came and would not listen  
deliver us from the jaws of this  
beast  
lest hatred and greed engulf us  
lest all light be taken from us  
lead us towards wisdom  
fulfil the promise made to us  
and to our elders  
pay respect



**Act 13:** Although the country has changed, the spirit and culture of place remains. It all looks different through a Gunditjmara cultural lens.

# TEXTS & TRANSLATIONS

## xiv. *Pernmeeyal*

*Pernmeeyal, kaneepoorreewooka*  
*-wanoong-ngooteen*  
*Pernmeeyal, kaneepoorreewooka*  
*-wanoong-ngooteen mayapa karweeyn ba*  
*leerpeen*  
*mana-kee nhoonampee-yee*  
*pang-nguteeweeng-wanoong-tyeen*  
*makatapa*  
*Pernmeeyal, nhapa-kee nhoonampee*  
*kalpeerna-kaloo-ngoo poondeeyt-oo*  
*Yoongamoongoo-n-ngeen*  
*ngathoonganeen*  
*ba koorrookee ba ngapoon-ngeeye*  
*mayapa-kee wangangooytyoong*

## xiv. *hostias*

Great Spirit we praise you, do ceremony  
and sing  
take for those  
we remember today  
great spirit, guide them from death to life  
you promised us and our grandmothers  
and grandfathers  
pay respect



Act 14: Pernmeeyal awaits the spirits to come 'home'.

## xv. *Paman Paman*

*paman paman, paman paman, paman*  
*paman*  
*moorroop ngathoo-nganeen-ee*  
*meerreeng ba moornong ngooyt-oota*  
*kaneepoorreewooka-wan Pernmeeyal*

## xv. *sanctus*

sacred, sacred, sacred  
spirit within us  
the earth and sky are full of beauty  
all praise to the creator



Act 15: Spirits on the journey to the dreaming, streaming in flight. The cultural essence.

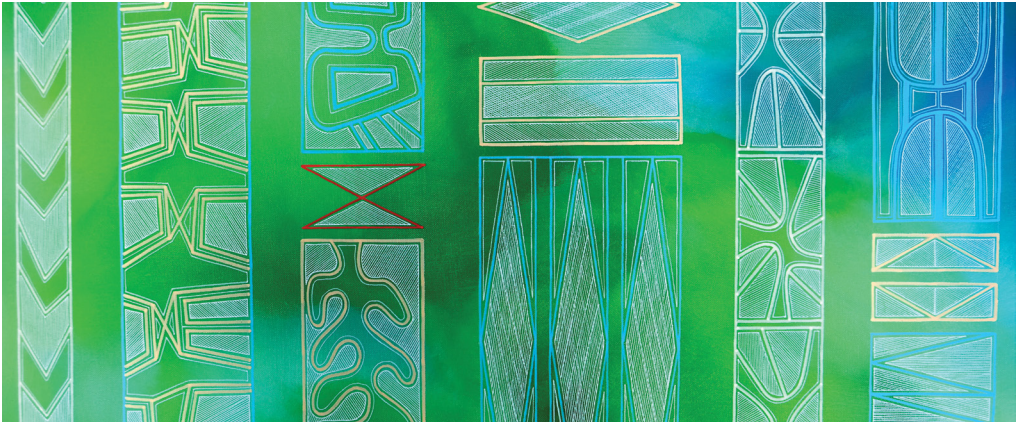
# TEXTS & TRANSLATIONS

## **xvi. Ngatanwarr**

*ngatanwarr, wata-kee,  
ngakee tyamateeyt-ee  
kaneepoorreewooka-wan Pernmeeyal  
Paman Paman (reprise)  
paman paman, paman paman, paman paman  
moorroop ngathoo-nganeen-ee  
meerreeng ba moornong ngooyt-oota  
kaneepoorreewooka-wan Pernmeeyal*

## **xvi. benedictus**

welcome are those who come in  
the pursuit of knowledge  
all praise to the creator  
sanctus reprise  
sacred, sacred, sacred  
spirit within us  
the earth and sky are full of beauty  
all praise to the creator



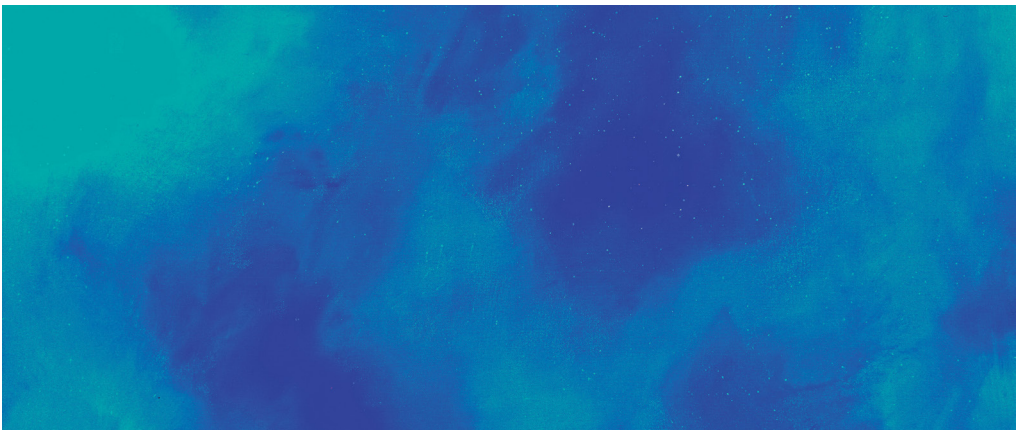
**Act 16:** This is ceremony, this is lore, this culture and this is US.

## **xvii. Moongay wata keenanpa nganang walawa**

*moongay wata keenanpa nganang walawa  
ngalam meen-ngeey-ee  
kooweekoowe-tyeen meengkeel-ee  
moongay wata ngameekooten moorroop-tyeen  
tamboora leenan toota  
moongay wata keenanpa nganang walawa  
ngalam meen-ngeey-ee  
kooweekoowe-tyeen meengkeel-ee*

## **xvii. lux aeternum**

may everlasting light shine upon  
our ancestors  
their stories are with the stars  
may their troubled souls find  
eternal rest  
may everlasting light shine upon  
our ancestors  
their stories are with the stars



**Act 17:** We seem them, the spirits, when we look at the sky and see the stars. They are 'home'.

# TEXTS & TRANSLATIONS

## xviii. *Noombapee-ngeeye*

*noombapee-ngeeye kaleekeetoo*  
*noombapee-ngeeye malangeepa*  
*noombapee-ngeeye kaloo*

## xviii. *kyrie*

have mercy on our past  
have mercy on our future  
have mercy on our present



**Act 18:** The Eumeralla continues to sing, the country has a story to tell, culture lives.

## xix. *O Pernmeeyal*

*o pernmeeyal wooka-tyeen leenan toota*  
*moongay wata keenanpa nganang walawa-tyeen*

## xix. *requiem*

o creator, give to them eternal rest  
and let perpetual light shine upon them



**Act 19:** The effect of the monster that is named war. A bloodstained landscape. The fighting Gunditjmarra stood and protected defended, we know this and feel this as we are Gunditjmarra.

# ABOUT THE ARTWORK

This is a journey of inner reflection directed at the core of what it means to be Gunditjmara, a descendent of warriors, a direct descendent of the 'Fighting Gunditjmara'.

I was raised on this country, I've walked this country, I know this country. The presence of the old people reveals itself to me with songs being carried in the winds and I then interpret their story, our story. *Eumeralla* represents power, sings of our story and is at the heart of our identity. It conveys the truth, however difficult, and tells of resilience and strength.

Tonight represents the visual telling of that truth, of that strength and of the people who endured it.

I've captured it through the cultural lens that our culture demands, that my spirit as a Gunditjmara man demands. My own personal journey from a young boy being told the story, to a young man walking the battlegrounds to the man that now understands is captured here within the artworks.

This is our story.

## Tom Day

**Gunditjmara, Yorta Yorta and Wemba Wemba man and multi-disciplined artist**

---

# ABOUT THE ARTIST

## TOM DAY

Tom Day is a Gunditjmara, Yorta Yorta and Wemba Wemba man and multi-disciplined artist based in Shepparton, Victoria.

'Capturing the essence of country is everything to me! As a younger Gunditjmara, Yorta Yorta and Wemba Wemba man, it is always the essence of country I remember most. The intricacy of it all, when the seasons are on the verge of changing and the effect it has on that place, everything changes except its essence.

I paint it like I see it, through Aboriginal eyes, imagining the spirits living in harmony with the people and animals. Merging the old and the new moving towards a bright future by using traditional and contemporary artforms seamless throughout my work, giving it a visual voice whilst acknowledging where we come from.

Country has certain magic; its elusive quality can transform the landscape in just a matter of seconds. I strive to convey that sense of place by capturing this magical essence.





# LANGUAGE CUSTODIANSHIP

## DEVELOPMENT OF LANGUAGE

Deborah Cheetham Fraillon's Requiem Mass was a response to a request from a Gunditjmara Elder to write and compose a work honouring the Eumeralla Wars, fought on my homelands during the first encounters of the colonial invasion in the early 1800's.

At Deborah's request, in partnership with Kris Eira, linguist, composer and musician, we undertook to translate the work. This translation process into Gunditjmara language was an exciting and powerful experience. For myself this project presented a great challenge to my skills and knowledge base and to the language that we have available. Our languages are in revival mode

and so are not full and fluently spoken languages. We are in the process of language reclamation and revitalisation and this requires extensive research and innovation to develop language capacity to address translations of this scope. So translating the text for this work provided a great opportunity to create new words and explore grammatical processes that has expanded Gunditjmara language capacity. It has given my community much to build upon.

**Vicki Couzens**

**Keerray Woorroong Gunditjmara  
Community Linguist and Senior  
Knowledge Holder for Language and  
Possum Cloaks**

---

## ABOUT THE LINGUIST

### VICKI COUZENS

Possum skin cloak maker and prominent multi-media artist Vicki Couzens is a Gunditjmara Keerray Woorroong woman from the Western Districts of Victoria, who plays an active role in the revitalization and continuance of the culture of her people.

Vicki has distinguished herself with her interdisciplinary artwork, or as she prefers, 'creative cultural expression' – painting, installation, visual arts, printmaking, mixed media, performing arts, language, ceremony and teaching – but is best known for her central role in the revival of the possum skin cloak making tradition which began in Victoria and is now established across south-eastern Australia.

Vicki has worked in the Aboriginal community for over 40 years, serving on the Boards of Victorian Housing, Koorie

Heritage Trust and the Victorian Aboriginal Corporation for Languages (VACL). She is considered a Senior Knowledge Holder of Language and worked with the curatorial team on the First Peoples Exhibition at Melbourne Museum. She continues to teach extensively across Victoria and south-eastern Australia.



# ABOUT THE ARTISTS

**DEBORAH CHEETHAM FRAILLON AO**  
composer and soprano

Deborah Cheetham Fraillon AO (Yorta Yorta/Yuin) is a soprano and composer, a respected human rights advocate and recognised thought leader on the importance of cultural authority in the Art Music space. Throughout a long and distinguished career Deborah has championed the voice and visibility of classically trained Aboriginal and Torres Strait Island musicians through her achievements a composer, performer and artistic director of the Australia's national First Nations Opera Company Short Black Opera (est. 2009) and Director of Dhungala Children's Choir (est. 2008).

In 2019 Cheetham Fraillon established the *One Day in January* project designed to develop and nurture Indigenous orchestral musicians. From this emerged Ensemble Dutala, Australia's first Aboriginal and Torres Strait Islander Chamber Ensemble which has led to the increased visibility and status of First Nations orchestral musicians in Australia.

As a composer Cheetham Fraillon's list of commissions for major ensembles and companies include works for the Melbourne, Adelaide and Sydney Symphony Orchestras, Australian String Quartet, West Australian Symphony Orchestra String Quartet, Rubiks Collective, Melbourne Ensemble, ABC, The Sydney Philharmonia, Plexus Collective, Flinders Quartet Goldner Quartet, The Australian Ballet, Victorian Opera, The MPavilion Project, Chineke! Orchestra (UK) and Hawai'i Symphony.

Cheetham Fraillon's landmark compositions include Australia's first Indigenous operas *Pecan Summer* (2010) and *Parrwang Lifts the Sky* (2020), *Eumeralla, a war requiem for peace* (2018) and the ongoing multi layered, multilingual chamber music series *Woven Song* (2018).

Cheetham Fraillon's career and achievements have been celebrated with a number of significant awards and commendations including the Don Banks Music Award (2023), Queensland Government Australian Women in Music Lifetime Achievement Awards (2022), the JC Williamson Lifetime Achievement Award (2021) and the Sir Bernard Heinze Memorial Award for service to music, as well as an honorary doctorate from the University of South Australia (2018). In the 2014 Queen's Birthday Honours List, Deborah was appointed as an Officer of the Order of Australia (AO), for distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance. In 2022 she was appointed as a Fellow of the Australian Academy of the Humanities (FAHA)

In 2021 Cheetham Fraillon began a five year appointment as MSO First Nations Creative Chair, and in and 2023 was appointed the inaugural Elizabeth Todd Chair of Vocal Studies at Sydney Conservatorium of Music at the University of Sydney.



Photo by Stefanie Zingsheim

# ABOUT THE ARTISTS

## **BENJAMIN NORTHEY**

conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. He has previously held the posts of Associate Conductor of the Melbourne Symphony Orchestra (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).

Northey studied conducting at Finland's Sibelius Academy with Professors Leif Segerstam and Atso Almila after being accepted as the highest placed applicant in 2002. He completed his studies at the Stockholm Royal College of Music with Jorma Panula in 2006.

Northey appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*La bohème*, *Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and the State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*).

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.

Northey has collaborated with a broad range of leading artists including Pinchas Zukerman, Maxim Vengerov, Anne-Sofie von Otter, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, William Barton, Lu Siquing, Amy Dickson, Slava Grigoryan and many others.

Northey is highly active in the performance and recording of new Australian orchestral music having premiered dozens of major new works by Australian composers. He has previously been a board member of the Australian Music Centre.

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

In 2024, he conducts the Melbourne, Sydney, Adelaide, Queensland and Christchurch Symphony Orchestras and the Hong Kong Philharmonic.



Photo by Laura Manariti

# ABOUT THE ARTISTS

## JESS HITCHCOCK

mezzo-soprano

Jess Hitchcock is a Melbourne-based Indigenous singer-songwriter. Her powerful voice and knack for storytelling has seen her shine across pop, country, folk, opera and music theatre, sharing the stage and studio with some of Australia's favourites.

Jess's much anticipated album, *Unbreakable*, was released mid-2023 and reached No.4 in the AIR charts. Her original material is equal parts dramatic and playful, always showcasing her vocal prowess.

Jess has also performed with leading Australian arts companies including the Melbourne Symphony Orchestra, Sydney Symphony Orchestra, Bangarra Dance Theatre, Victorian Opera and Opera Queensland, and collaborated with Australian artists including Paul Kelly, with whom she performed and recorded 'Everyday My Mother's Voice', Archie Roach, Tina Arena and Kate Miller-Heidke.

With heritage from the Torres Strait Islands and Papua New Guinea, Jess's artistic diversity and adroitness are seldom seen in someone as young as her. The way she navigates her creative path is a rare find and nothing short of inspirational.

## JUD ARTHUR

baritone

New Zealand-born Jud Arthur has been Australian-based since 2003. He has sung over 40 operatic roles for Opera Australia, West Australian Opera, Victorian Opera, State Opera South Australia and Opera Queensland as well as frequently returning to New Zealand Opera.

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

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

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



Photo by Tessa Thames

# ABOUT THE ARTISTS

## DHUNGALA CHILDREN'S CHOIR

### DEBORAH CHEETHAM FRAILLON AO

Musical Director

**KERRY GERRATY** Choir Manager

Dhungala Children's Choir was formed in 2008 by Short Black Opera Artistic Director Deborah Cheetham Frailton AO.

Since 2009 Dhungala Children's Choir has come together once a month to rehearse for an ever-increasing number of professional engagements in major venues and events around Australia, including the Sydney Opera House, Eastbank Theatre Shepparton, Westside Theatre Mooroopna, The Playhouse and Hamer Hall – Art Centre Melbourne, State Theatre Perth, Her Majesty's Theatre Adelaide, The Melbourne Recital Centre, Parliament House in Canberra, Government House in Victoria, The Edge at Federation Square, Dungala Kaeila Oration, Port Fairy Festival, the 2015 ARIA Awards, Perth Concert Hall, QPAC Concert Hall, Sydney Conservatorium of Music and MPavilion (2014–2023).

Members of Dhungala Children's Choir have premiered works by Deborah Cheetham Frailton including *Pecan Summer*, *Dhungala Choral Connection Song Book Vols 1 & 2*, *Parrwang Lifts the Sky*, *Eumeralla, a war requiem for peace* and the *Wominjeka Song Cycle*. They have also appeared with artists such as Paul Kelly, AB Original, Jess Hitchcock and the late Uncle Archie Roach.

Affectionately known as DCC, members of this shining First Nations choir have championed the languages of the Yorta Yorta, Wadawurrung, Gunditjmarra, Boon Wurrung, Parkanji, Kamilaroi, Bunjalung and Banjima people in countless performances, receiving recognition and awards along the way.

Angel Atkinson

Laila Atkinson

Marjorie Hannah Butcher

Jobe Cooper

Sonja Dare

Sienna Dean

Tirrana Gibbs

Aidan May

Katherine Norman

Ella Thomas

Riverlea Uppill

Lillie Walker

Sharleese Walker

## CONSERVATORIUM HIGH SCHOOL, SYDNEY

### YEAR 7 CLASS

**ADELE CUMMINGS** director

The Conservatorium High School is the secondary arm of the Conservatorium of Music in Sydney, NSW and the State's only specialist music high school. Established at the behest of Henri Verbruggen, foundation director of the NSW State Conservatorium of Music, the school enrolled its first students in 1918.

As the State's only specialist music high school, identifying students with the most potential to flourish musically and academically enables us to provide opportunities for talent development in the specific domain of music. As such, the school is committed to providing high-quality educational outcomes for all high potential and gifted learners.

Conservatorium High School staff are all trained to work with gifted students, and our programs are enriched, compacted, accelerated, and differentiated to provide opportunity for students to learn in individualised ways.

Felix Chen

Myhra Ghantwal

Maya Komine

Luna Lee

Eden Li

Rachael Pettett

Eason Pun

Evaan Roshan

Nathalie Tong

Jayden Wang

Morton Wang

David Wu

Kaylee Wu-Wong

Lindsay Zhou

Erica Zhu

# 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 CUNIFFE**

Assistant Chorus Master and  
Principal Rehearsal Pianist

### **DANIEL GUO, CLAIRE HOWARD RACE**

Rehearsal Pianists

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

# SYDNEY PHILHARMONIA CHOIRS

## SOPRANOS

Leonie Aitken  
Nicola Awad  
Briar Babington  
Francesca Bailey  
Julie Bangura  
Kate Bartlett  
Claire Bennett  
Sabena Bhadri  
Anne Blake  
Jodie Boehme  
Nikki Bogard  
Elizabeth Bragg  
Catherine Bryant  
Caiyi Chen  
Nat Crane  
Pamela Cunningham  
Prasadhini De Silva  
Susan Farrell  
Jehane Ghabrial  
Rebecca Gladys-Lee  
Emily Harris  
Leila Harris  
Sara Hong  
Melanie Jha  
Rose Jiang  
Kimaya Kapuwatte  
Monica Jongsuk Kim  
Emily Knapman  
Jessica Lee  
Yvette Leonard  
Elena Lucio Bello  
Lucy Lush  
Samantha Macourt  
Raphaela Mazzone  
Alison McDonald  
Lindy McMahon  
Bernadette Mitchell  
Lauren Mitchell  
Stephanie Mooney  
Sarah Moore  
Sarah Muetterlein  
Jane Nieminska

Emma Norton  
Nathalie O'Toole  
Jolanda Rotteveel  
Allison Rowlands  
Maya Schwenke  
Scarlett Stockdale-Linke  
Katherine Thompson  
Lily Tindale  
Joanna Warren  
Sara Watts  
Genni Wetherell  
Liv Wishart  
Dorothy Wu

## ALTOS

Meaghan Backhouse  
Debra Baker  
Gillian Behrens  
Amelia Bussing  
Grace Chen  
Ling Chen  
Kate Clowes  
Lily Fowler  
Jennifer Gillman  
Jane Greaves  
Jenny Harry  
Vesna Hatezic  
Peyton Hawkins  
Margaret Hofman  
Kirsti Horst  
Kay Hughson  
Keying Huo-Smith  
Chi Wa Ip  
Clara Mazzone  
Donna McIntosh  
Jess Moore  
Eugenia Munro  
Pepe Newton  
Wendy Ng  
Sophie Nixon  
Catherine O'Grady  
Lindsey Paget-Cooke  
Beverley Price

Jonquil Ritter  
Virginia Rowlands  
Leanne Ruggero  
Jenni Schofield  
Ruby Scott-Wishart  
Maite Serra  
Jan Shaw  
Meg Shaw  
Megan Solomon  
Joyce Tang  
Jean Taylor  
Abbie Truman  
Gabrielle Utian  
Zoë Withington  
Marianna Wong

## TENORS

James Blomfield  
Josh Borja  
Malcolm Day  
Robert Elliott  
Matthew Flood  
Tony Green  
Steven Hankey  
Bennett Haskew  
Rory Hodgson  
Mel Keenan  
Michael Kertes  
Kevin Lee  
Alex Lin  
Phil Lin  
Vincent Lo  
Dimitry Moraitis  
Rajah Selvarajah  
Kian Shanahan  
Tristan Spiteri  
Martin Stebbings  
Ben Thurley  
Nicholas Tong  
Alex Walter  
George Watkins  
Declan Wildes  
Isaac Wong

## BASSES

Edwin Carter  
Andy Clare  
Julian Coghlan  
Daryl Colquhoun  
Robert Cunningham  
Ian Davies  
Nicholas Davison  
Marco Deininger  
James Devenish  
David Fisher  
Scott Hekking  
Henrik Hogg  
David Jacobs  
Jason Jiang  
River Kim  
Thompson Lee  
Philip Lentz  
Chris Masson  
Jason McFarland  
Frank Monagle  
Chris Moore  
Alan Morrison  
Eric Nelson  
Craig Nudelman  
Kelvin Olive  
Ian Pettener  
Theo Picard  
Daniel Rae  
James Twemlow  
Ben Waters  
Mike Whittaker  
Allan Yap

# 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 and 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 Joseph Twist's *Watershed: The Death of Dr Duncan* (Opera Australia), *Sweeney Todd* (West Australian Opera), *Jandamarra* by Paul Stanhope and Steve Hawke (Sydney Symphony Orchestra), Tippett's *A Child Of Our Time* (Adelaide Festival) and *Carousel* (State Opera South Australia). In 2001, he was awarded an Australian Centenary Medal and in 2021 the Medal of the Order of Australia.

Brett is passionate about singing and the role that music plays in both the well-being of individuals and the health and vitality of a community's culture. He believes music can transform lives and should be accessible to all.



Photo by Keith Saunders



# SYDNEY SYMPHONY ORCHESTRA

## ARTISTIC LEADERSHIP



**Simone Young AM**  
Chief Conductor



**Donald Runnicles**  
Principal Guest Conductor



**Vladimir Ashkenazy**  
Conductor Laureate



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

## FIRST VIOLINS



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



**Alexandra Osborne**  
Associate  
Concertmaster



**Lerida Delbridge**  
Assistant  
Concertmaster  
*Simon Johnson Chair*



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



**Sun Yi**  
Associate  
Concertmaster  
Emeritus



**Jenny Booth**



**Brielle Clapson**



**Sophie Cole**



**Sercan Danis**



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



**Georges Lentz**



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



**Alexandra Mitchell**



**Alexander Norton**



**Anna Skálová**



**Léone Ziegler**

## SECOND VIOLINS



**Kirsty Hilton**  
Principal  
*A/Prof Keith Ong & Dr Eileen Ong Chair*



**Marina Marsden**  
Principal



**Emma Jezek**  
Assistant Principal



**Alice Bartsch**



**Victoria Bihun**



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



**Emma Hayes**



**Shuti Huang**



**Monique Irik**



**Wendy Kong**



**Benjamin Li**



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



**Maja Verunica**

## VIOLAS

---



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



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



**Justin Williams**  
Assistant Principal



**Sandro  
Costantino**



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



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



**Stuart Johnson**



**Justine Marsden**



**Felicity Tsai**



**Amanda Verner**



**Leonid  
Volovelsky**

## CELLOS

---



**Catherine Hewgill**  
Principal  
*John Conde AO Chair*



**Kaori Yamagami**  
Principal



**Simon Cobcroft**  
Associate Principal



**Leah Lynn**  
Assistant Principal



**Kristy Conrau**



**Fenella Gill**



**Timothy  
Nankervis**



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



**Christopher  
Pidcock**



**Adrian Wallis**

## DOUBLE BASSES

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



**Alex Henery**  
Principal



**David Campbell**



**Dylan Holly**



**Steven Larson**



**Richard Lynn**



**Jaan Pallandi**



**Benjamin Ward**

## FLUTES

---



**Joshua Batty**  
Principal



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



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

## OBOES

---



**Shefali Pryor**  
Associate Principal  
*Council Chair*



**Callum Hogan**



**Alexandre Oguey**  
Principal



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



**Christopher Tingay**



**Alexander Morris**  
Principal

## 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

## HORNS

---



**Samuel Jacobs**  
Principal



**Euan Harvey**



**Marnie Sebire**  
*Judge Robyn Tupman  
Chair*



**Rachel Silver**  
*Sue Milliken AO Chair*

## TRUMPETS

---



**David Elton**  
Principal  
*Anne Arcus Chair*



**Brent Grapes**  
Associate Principal



**Cécile Glénot**



**Anthony Heinrichs**

## TROMBONES

---



**Scott Kinmont**  
Associate Principal  
*Audrey Blunden Chair*



**Nick Byrne**  
*Robertson Family Chair*



**Christopher Harris**  
Principal



**Steve Rossé**  
Principal

## BASS TROMBONE

---

## TUBA

---

## TIMPANI

---



**Antoine Siguré**  
Principal



**Mark Robinson**  
Associate Principal/  
Section Percussion  
*In memory of  
Robert Albert AO Chair*



**Rebecca Lagos**  
Principal  
*I Kallinikos Chair*



**Timothy Constable**  
*Christine Bishop Chair*

## PERCUSSION

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## HARP

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**Louisic Dulbecco**  
Principal

# THANK YOU

## VISIONARIES

Brian Abel  
Geoff Ainsworth <sup>AM</sup>  
& Johanna Featherstone  
The Berg Family Foundation  
Robert & Janet Constable  
Crown Resorts Foundation  
The Estate of Helen Gordon  
Dr Richard Henry <sup>AM</sup>  
& the late Dr Rachel Oberon  
Dr Gary Holmes  
& Dr Anne Reeckmann  
In memory of Ian Alfred Lindsay  
Bob Magid <sup>OAM</sup> & Ruth Magid  
Vicki Olsson  
Oranges & Sardines Foundation  
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