

7 June 2024



THE SPLENDOUR OF THE BAROQUE

Sydney Symphony Fellowship Presenting Partner

Coxswain Alliance

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Principal Partner



SYDNEY SYMPHONY ORCHESTRA

PATRON Her Excellency The Honourable Margaret Beazley AC KC

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall. The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Harry Bennetts

Associate Concertmaster

Victoria Bihun

Dominic Azzi†

SECOND VIOLINS

Marina Marsden

Principal

Rain Liu†

VIOLAS

Harry Swainston†

CELLOS

Joseph Kelly†

DOUBLE BASSES

Alexandra Elvin†

FLUTES

Emma Sholl

Associate Principal

Laura Cliff†

OBOES

Miriam Cooney†

CLARINETS

Clare Fox†

Romola Smith*

BASSOONS

Hayden Burge†

HORNS

Stefan Grant†

Jenny McLeod-Sneyd*

TRUMPETS

Joel Walmsley†

TROMBONES

Jordan Mattinson†

PERCUSSION

Jack Peggie†

EXTRAS

Simon Martyn-Ellis*

Guest Principal Theorbo

Bold Principal

* Guest Musician

° Contract Musician

† Sydney Symphony

Fellow

2024 CONCERT SEASON

TEA & SYMPHONY
Friday 7 June, 11am

Concert Hall,
Sydney Opera House

THE SPLENDOUR OF THE BAROQUE SYDNEY SYMPHONY FELLOWS IN CONCERT

ERIN HELYARD harpsichord/director
SYDNEY SYMPHONY FELLOWS
MUSICIANS OF THE SYDNEY SYMPHONY ORCHESTRA

GEORG PHILIPP TELEMANN (1681–1767)

Sonata (Quintet) in D, TWV44:1

- i. Sinfonia: Spirituoso
- ii. Largo
- iii. Vivace

ANTONIO BERTALI (1605–1669)

Sonata à 3 No.1 in D minor

TELEMANN

Concerto for two flutes and bassoon in B minor TWV53:h1

- i. Grave
- ii. Vivace
- iii. Dolce
- iv. Allegro

TELEMANN

Concerto for two clarinets in D minor TWV52:D1

- i. Largo
- ii. Allegro
- iii. Adagio
- iv. [Allegro]

JOHANN DAVID HEINICHEN (1683–1729)

Oboe Concerto in G Minor, S.237

- i. Allegro
- ii. Pizzicato [Andante]
- iii. Vivace

CHRISTOPH GRAUPNER (1683–1760)

Overture-Suite in G GWV466

- i. [Overture]
- ii. Air en Rondeau
- iii. Air
- iv. Menuet I-II alternat.
- v. Rejouissance
- vi. Uccellino chiuso
- vii. Air alla polonese
- viii. Menuet

Estimated durations

Telemann – 9 minutes
Bertali – 6 minutes
Telemann – 12 minutes
Telemann – 12 minutes
Heinichen – 10 minutes
Graupner – 19 minutes
The concert will run for
approximately one hour

Cover image

Erin Heylard.
Photo by Patrick Boland.

Harpsichord

Erin Helyard is playing a
Ruckers Double Harpsichord
by Carey Beebe, Sydney 2003.
Supplied & prepared by
Carey Beebe Harpsichords

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CONCERT DIARY

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JUNE 2024

Great Classics

Saturday 22 June, 2pm

Sunday Afternoon Symphony

Sunday 23 June, 2pm

Concert Hall,
Sydney Opera House

ALEXANDER MELNIKOV PERFORMS SHOSTAKOVICH

ORCHESTRAL FIREWORKS

Pianist Alexander Melnikov is celebrated for '...Shostakovich playing on a level of inspiration I have only heard in my dreams.' (*Gramophone*). Don't miss the virtuosity of this astonishing artist in this concert full of orchestral fireworks, from spellbinding Shostakovich to energetic and charming Strauss.

SHOSTAKOVICH

Festive Overture

Piano Concerto No.1

R STRAUSS

Don Juan

Till Eulenspiegel's Merry Pranks

GIORDANO BELLINCAMPI conductor

ALEXANDER MELNIKOV piano

DAVID ELTON trumpet



International Pianists in Recital

Monday 24 June, 7pm

City Recital Hall

ALEXANDER MELNIKOV IN RECITAL ROMANTIC MASTERPIECES

With three Romantic masterpieces performed by a modern-day master, this concert is a treat for anyone who loves the piano.

SCHUBERT Fantasie in C, Wanderer

BRAHMS Seven Fantasies

DEBUSSY Preludes: Book II

ALEXANDER MELNIKOV piano



Classics in the City

Thursday 27 June, 7pm

City Recital Hall

HANDEL'S WATER MUSIC SPARKLING BAROQUE

This concert, directed by the brilliant Erin Helyard, is a celebration of the spectacular, and a rare chance to hear our musicians shine in a smaller orchestra, with each virtuosic line ringing out into the City Recital Hall.

PISENDEL Imitation des caractères de la danse

HANDEL Water Music

ERIN HELYARD harpsichord/director



WELCOME

Welcome to **The Splendour of the Baroque**.

We are pleased to be the Presenting Partner of the Sydney Symphony Orchestra's highly successful Fellowship Program. This vital springboard offers outstanding young musicians the opportunity to be inspired by the greats on a daily basis – while on the path to becoming leading musicians themselves.

The Fellowship program includes masterclasses with international musicians, mentoring and the opportunity to perform on the stage of the Sydney Opera House Concert Hall in their own right.

In **The Splendour of the Baroque**, the 2024 Fellows are led by early music specialist Erin Helyard, as together they perform a program of Baroque works by Georg Philipp Telemann, Christoph Graupner, Antonio Bertali and Johann David Heinichen.

For over 20 years, the Orchestra has proudly watched its Fellows go on to achieve highly successful careers in Australia and internationally, knowing that the opportunities the Program has provided have been fundamental to individual success.

Both the Sydney Symphony and Coxswain Alliance know that in music and in business, great things happen when people are mentored by leaders in their field and provided with opportunities to stretch their capacities to the fullest.

Today, Telemann is one of the better-known composers of the Baroque period, while Graupner's music has been rediscovered more recently. Both were prolific and highly influential in their time. Their music overflows with energy and provides a spotlight on individual instruments, giving each Fellow the opportunity to shine.

Please enjoy this wonderful concert from our brightest and best young musicians, led by one of Australia's foremost early music exponents.



Peter Braithwaite,
Founder & Principal, Coxswain Alliance

Coxswain Alliance

HELP US CHAMPION TALENTED YOUNG MUSICIANS



The Sydney Symphony Fellowship Program has equipped the next generation of orchestral musicians for more than 20 years.

This year-long program offers unique professional development for emerging artists, including masterclasses with superstars, dedicated mentorship from Sydney Symphony musicians and the opportunity to perform with the Orchestra.

To make a gift, please contact Laura Brotodihardjo on (02) 8215 4646 or visit sydneyorchestra.com/fellowship

ABOUT THE ARTISTS

ERIN HELYARD harpsichord/director

Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and a lucid scholar who is passionate about promoting discourse between musicology and performance.

Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. His monograph *Clementi and the woman at the piano: virtuosity and the market for music in eighteenth-century London* was published by Oxford University Studies in Enlightenment in 2022.

As Artistic Director and co-founder of the celebrated Pinchgut Opera and the Orchestra of the Antipodes (Sydney) he has forged new standards of excellence in historically-informed performance in Australia. The company won Best Rediscovered Opera (2019) for Hasse's *Artaserse* at the International Opera Awards in London. Pinchgut's opera film, *A Delicate Fire*, won Best Australian Feature Film at the Sydney Women's International Film Festival in 2021. Operas under his direction have been awarded Best Opera at the Helpmann Awards for three consecutive years (2015-2017) and he has received two Helpmann Awards for Best Musical Direction: one for a *fête* revival of *Saul* (Adelaide Festival) in 2017 and the other for Hasse's *Artaserse* (Pinchgut Opera) in 2019. Together with Richard Tognetti, Erin won an ARIA and an AIR award for Best Classical Album in 2020.

He regularly appears as a collaborator with the Australian Chamber Orchestra and Erin has distinguished himself as a conductor in dynamic performances with the Adelaide, Tasmanian, Queensland and Sydney Symphony Orchestras, ACO Collective, the Australian National Academy of Music (ANAM), the Australian Haydn Ensemble, and as a duo partner on historical pianos with David Greco (baritone) and Stephanie McCallum (piano). In 2018 he was recognised with a Music and Opera Singers Trust Achievement Award (MAA) for contribution to the arts in Australia. In 2022 Erin was an Artist in Residence at the Melbourne Recital Centre.

Erin is a Senior Lecturer at the Sydney Conservatorium of Music and appears courtesy of Pinchgut Opera.



Erin Helyard. Photo by Richard Tognetti.

ABOUT THE MUSIC

WHAT'S BAROQUE?

The Portuguese word *barocco* describes a misshapen pearl, but what we now call Baroque music was born in Florence in the late 16th century, when the Florentine Camerata, a group of artists led by Vincenzo Galilei (father of the astronomer), sought to recreate the sung dramas of ancient Greece and accidentally invented opera. The music of the late Renaissance was dominated by the vocal polyphony of church music, the stylised fanfares and dances of aristocratic or royal courts, and the more domestic forms of the solo song or the ensemble form of the madrigal. The liturgical music represents the triumph of polyphony, where each of the individual lines in a piece have more or less equal roles to play, weaving elaborate textures as thematic material is passed from one voice to another. But this democratic texture didn't suit the requirements of the Florentine Camerata; out of the need to differentiate character came *monody*, where a single melodic line carries the musical argument, supported by a strong bass part and coloured by emotionally affecting harmony. Baroque music was, therefore, flexible and capable of sudden contrasts; it was, in a word, dramatic. The visual arts of the Baroque created breathtaking effects from the manipulation of light and colour, perspective and proportion and the use of a welter of ornamental detail, such as we see in the architecture of Bernini or Wren, or the paintings of Caravaggio or Velazquez. In literature something similar happens in the powerful rhythm and sometimes tortuous syntax of Milton's poetry. In the period between Galilei and Monteverdi and the generation of Bach, Vivaldi and Rameau, music dramatically embodied the religious mysteries of ascendant Protestantism and the equally assertive Catholicism of the Counter-reformation, as well as the ritualised life in the courts of Versailles and Westminster, and it developed regional accents and manners, as is reflected,

for instance, in the titles of Bach's Italian Concerto, and French and English Suites. Towards the end of the period, there was an explosion of instrumental music for court of city-based orchestras down to intimate chamber groupings; a growing middle class provided a market, which was serviced by advances in printing technology.

THE BAROQUE IN GERMANY

Baroque-era 'Germany' was a collection of principalities, kingdoms, electorates and city states run by Lutherans, Calvinists or Catholics. The Thirty Years' War, which dominated the first half of the 17th century, was in part (but only in part) the result of friction between these differing interests. Needless to say, this fragmentation of culture had serious effects on the development of music, and on the careers of particular composers: when employed by Lutherans, composers routinely wrote music for the church, sometimes including Latin Masses; when employed by Calvinists, who forbade elaborate instrumental music in worship, composers worked exclusively in secular forms. Composers who were active at princely courts naturally wrote courtly music; composers working in large cities began to look to a broader public for their music.

LEIPZIG

When Johann Kuhnau, the Kantor (music director) of the St Thomas' Choir in Leipzig died in 1722, the city fathers interviewed several prospective replacements. The choir had been founded in the 13th century and the Kantor was responsible for providing music at the four principal Lutheran churches in the city. The front-runner was probably Georg Philipp Telemann, who had just had a fight with his employers in Hamburg and used the threat of leaving to leverage substantially better terms of employment, and the job was offered to Johann Christoph Graupner. Graupner had worked in Leipzig, and indeed Hamburg, but was

ABOUT THE MUSIC

now in the employ of the Landgrave of Hessen-Darmstadt. The Landgrave was not pleased at the thought of losing Graupner, so 'requested' that he turn down the job, and sweetened the package by significantly upping Graupner's salary. A third candidate, Johann Friedrich Fasch – who like Graupner had been a student at the Thomasschule and who therefore knew about Leipzig's special mixture of musical, ecclesiastical and municipal politics – decided not to take up the position, so Leipzig had to make do with its fourth choice: Johann Sebastian Bach.

GEORG PHILIPP TELEMANN



Georg Philipp Telemann

Georg Philipp Telemann had lived and worked in Leipzig but was born in the Saxon city of Magdeburg, where his father was a Lutheran pastor, and seemed destined for a career in the law. Soon after arriving at Leipzig University in 1701, however, his legal studies were shelved. Despite being largely self-taught, his musical abilities quickly became known and commissions – for liturgical music in particular – began to flood in. Kantor Kuhnau was deeply unimpressed when

Leipzig's mayor commissioned Telemann to write a fortnightly cantata, and was even more piqued later, when Telemann became director of music at the Neukirche and lured the best singers and players away from the more established churches.

Telemann's career took him to courtly positions in Poland and Saxony, and in 1712 he took up the position of director of music for the city of Frankfurt as well as Kapellmeister at the city's principal church. A decade later he moved to Hamburg – a 'Free City', or, effectively, a city-state – where he became music director of the city's major churches and Kantor of Johannes Lateinschule, which involved composing liturgical music and training the choristers. From 1722 Telemann was ensconced more or less happily – though there was a scandal involving his wife, a Swedish officer and crippling gambling debts – in Hamburg, and remained there for the rest of his life, making occasional forays to places like Bayreuth – one of the four cities that saw premieres of his 40 operas.

Composers of Telemann's generation frequently followed the Vivaldian model in concertos and in chamber pieces of a similar scale written for concert performance. Telemann's D major 'Sonata spirituoso' is one such piece, scored for four string parts and a trumpet that doubles much of the first violin line, but only in the outer movements. The first contrasts an elegant 3/4 melody with more martial repeated-note figures, and looks forward to Haydn (and, in fact, back to Renaissance music) in giving the bass part some of this material towards the movement's end. The slow movement has a sinuous D minor melody that contrasts with the bright major material of the *vivace* finale.

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ABOUT THE MUSIC

ANTONIO BERTALI – FROM VERONA TO VIENNA



Antonio Bertali

Though born in fair Verona in 1605, Antonio Bertali arrived in Vienna at the age of 18 and rapidly established himself as a violinist and composer, finally gaining the prestigious post of Hofkapellmeister at the Imperial Court. He was by all accounts a prolific composer, and as John D Hill has noted, the first to write Italian operas outside of Italy, while producing the liturgical works required for the Imperial chapel. Little of his music survives, though what we have is mainly chamber music, such as this Sonata which probably dates from around 1660. Hill has reconstructed the work from two sets of parts and a compromised fill score: in both cases the scoring is for two violins and organ, with the middle line taken by either trombone or viola da gamba. Formally the piece is something like the ‘phantasy’, much loved in Renaissance England, where a single movement is divided into alternating fast and slow sections (the second of the allegro sections is repeated several times).

TELEMANN AND THE CONCERTO

Telemann was the most prolific composer of the Baroque period (if not of all time), with concertos and orchestral suites each numbering over a hundred alongside his 1000–odd cantatas and 46 settings of the Passion. He also, as American writer Sam Morgenstern has pointed out, ‘founded or revived the *Collegia musica* in Leipzig, Frankfurt and Hamburg, thereby inaugurating concert life as we know it’.

The concerto for two flutes and bassoon (or alternatively *calchedon*, a largish kind of lute with penetrating timbre suitable for providing the bass line of the *concertino*, or soloists’ group) probably dates from the 1730s. It follows a slightly less common formal pattern than the fast-slow-fast of most Vivaldian pieces. This corresponds more to the *concerto da chiesa* model found more in the work of Arcangelo Corelli. The designation ‘da chiesa’ (church sonata) doesn’t imply any religious content, merely that the piece alternates slow and fast movements, and that these are not identified as modelled on dance forms. That said, after a dignified *Grave*, we might be reminded of gavotte rhythm in the thrilling second movement, the gracious sarabande, with its heavy second beat in the slow, third movement, and the 6/8 gigue in the finale.

ABOUT THE MUSIC

It is tempting to assume that the modern clarinet appeared fully formed just in time for Mozart to write his masterpieces for it, but in fact it developed as a kind of hybrid of two instruments which are found in the Baroque. One was the Baroque clarinet, an agile, loud and more or less high-pitched instrument. The chalumeau, first mentioned in the 1680s, had a more low-lying, rich timbre, which is why we describe the lowest octave of the modern B-flat or A clarinet as the 'chalumeau register'. Like the recorder, which it resembled, the chalumeau often appeared in consorts – choirs of variously-sized instruments. One composer who wrote prolifically for groups of chalumeaux was Telemann's contemporary Christoph Graupner.



A chalumeau - an early precursor to the clarinet.

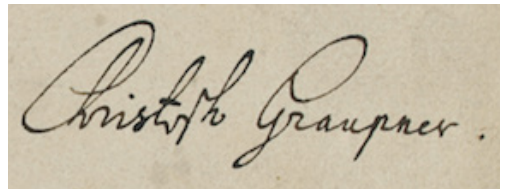
Telemann himself, like many colleagues, wrote for pairs of chalumeaux as in the D-minor concerto, dating from around 1750; both solo parts are more or less easily transferable to the modern instrument, and the minor tonality and two slow movements contribute the work's gently melancholy. This too is a *concerto da chiesa*, opening with a Largo that favours the first chalumeau (written in treble clef) which is supported by slower-moving figures in the second (written in the bass clef). They are more evenly paired in the following Allegro, while the Adagio offers ample opportunity for rich duet writing. The work concludes with a sprightly 3/8 movement.

HEINICHEN AND THE OBOE CONCERTO

Telemann's and Bach's direct contemporary, Heinichen had been educated in Leipzig. In 1710 he moved to Venice where he absorbed the Vivaldian concerto style and format, as seen in the fast-slow-fast layout of this concerto thought to date from around 1730, but only published in 1999.

Heinichen was briefly engaged to teach Prince Rudolf of Anhalt Cöthen – Bach's favourite employer – but was soon poached by August II, Elector of Saxony, for his court in Dresden. August kept a fine orchestra on hand, and a number of eminent composers. One can hear Heinichen's joy in the sheer abundance of sound as well as the accuracy of his players in this piece, which unusually for the time requires extended pizzicato playing from the strings in the second movement. One of his colleagues at Dresden was Tomaso Albinoni, one of the first composers to write oboe concertos; this might be a kind of tribute.

GRAUPNER AND THE OVERTURE



Graupner's signature

While his *sinfonias* and *sonatas* adhere to the Italian model developed by Vivaldi, Telemann is also credited with popularising the French-style orchestral suite – an overture followed by five or so dance movements, all in the same key – among German-speaking composers. This was encouraged, in the case of Handel, by an avidly Francophile employer and soon gained great currency in the German lands.

ABOUT THE MUSIC

Christoph Graupner's fame has, unfairly, faded in a way that neither Bach's nor Telemann's has, but in his day he was hugely famous and enormously prolific – apart from some 1400 cantatas for liturgical use, eight operas and volumes of solo and ensemble music, he wrote 44 concertos and well over 100 sinfonias. His orchestral Overtures are, like Telemann's, Handel's and Bach's, essentially French suites. Its opening Overture begins with ceremonial music, sounded by horns and timpani, and full of dotted rhythms, which is played twice, with two inserted episodes of a more contrapuntal, and faster, section in 6/8 metre. The 'Air en rondeau' is breathtakingly simple, and effective in its relentless repetitions and short motifs, as is the second 'Air' which succeeds it. A pair of minuets follows, then a *Réjouissance* ('rejoicing', here expressed as a Polonaise in 3/4 metre with its characteristic rhythm).

The 'Uccellino chiuso' (little captive bird) is the most striking movement in the set: for one thing it is neither air nor dance. At the risk of overgeneralising, a feature of French music at the time was its willingness to imitate nature (Haydn himself referred to the onomatopoeic imitations of frogs and crickets in his own *The Seasons* as 'Frenchified trash!') Here a flautist joins the band to give a magical rendition of birdsong – or maybe of the kind of music taught to captive birds by *serinettes*, tiny barrel-organs made for the purpose in the 18th century – using any number of unconventional techniques.

An 'Air alla polonese' (which is not, confusingly, a Polonaise being in 4/4) breaks the spell somewhat, before another, final, minuet.

Gordon Kerry © 2024



Graupner's manuscript of the 'Uccellino chiuso'

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this far without you.”

Simone Young AM
Chief Conductor, Sydney Symphony Orchestra



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Sun Yi
Associate
Concertmaster
Emeritus



Jenny Booth



Brielle Clapson



Sophie Cole



Sercan Danis



Claire Herrick
*Russell & Mary McMurray
Chair*



Georges Lentz



Emily Long
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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



Marianne Edwards
Associate Principal
*Dr Rebecca Chin
& Family Chair*



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*



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L Alison Carr Chair



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Rosemary Curtin
John & Jane Morschel Chair



Jane Hazelwood
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Graham Hennings



Stuart Johnson



Justine Marsden



Felicity Tsai



Amanda Verner



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Leah Lynn
Assistant Principal



Kristy Conrau



Fenella Gill



Timothy Nankervis



Elizabeth Neville
Bob Magid & Ruth Magid Chair



Christopher Pidcock



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Council Chair, with lead support from Brian Abel



Alex Henery
Principal



David Campbell



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Steven Larson



Richard Lynn



Jaan Pallandi



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Emma Sholl
Associate Principal
*Robert & Janet
Constable Chair*



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



Diana Doherty
Principal
John C Conde AO Chair



Shefali Pryor
Acting Principal



Callum Hogan

COR ANGLAIS



Alexandre Oguey
Principal
*Mackenzie's Friend
Chair*



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



**Christopher
Tingay**



**Alexander
Morris**
Principal

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*Nelson Meers
Foundation Chair*



Noriko Shimada
Principal

BASS CLARINET

HORNS



Samuel Jacobs
Principal



Geoffrey O'Reilly
Principal 3rd



Euan Harvey



Marnie Sebire
*Judge Robyn Tupman
Chair*



Rachel Silver
Sue Milliken AO Chair

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Principal
Anne Arcus Chair



Brent Grapes
Associate Principal



Cécile Glénot



**Anthony
Heinrichs**



Scott Kinmont
Associate Principal
Audrey Blunden Chair



Nick Byrne
Robertson Family Chair

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BASS TROMBONE



**Christopher
Harris**
Principal



Steve Rossé
Principal



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

TUBA

TIMPANI

PERCUSSION

CONTRABASSOON

ABOUT THE ARTISTS



DOMINIC AZZI
Violin

Dominic Azzi is a graduate of the Sydney Conservatorium of Music, where he studied under Ole Bohn for his

Bachelor and Masters degrees. In 2022 he undertook the Patricia H. Reid Orchestral Fellowship with Opera Australia and in 2023, the Fellowship program with the Sydney Symphony Orchestra. Dominic was awarded third prize at the Kendall National Violin Competition in 2020. He was also the recipient of the 2022 Henderson's Scholarship, participating in the Kuhmo Chamber Music festival under the tutelage of Quatuor Danel as well as Professors Johannes Meissl and Gregor Sigl. He has performed in masterclasses with Augustin Hadelich in 2022 and Ray Chen in 2023.



RAIN LIU
Violin

Rain Liu completed his Bachelor of Music Performance at the Sydney Conservatorium of Music in 2021, where he studied under Professor Alice Waten.

Rain has performed with the Sydney Symphony Orchestra, Opera Australia Orchestra and has toured Europe and Asia with the Australian Youth Orchestra.

Rain was the recipient of the 2019 Henderson Travellers Scholarship, participating in the ProQuartet course in Paris, France under the guidance of Alban Berg Quartet First Violinist Günter Pichler.



HARRY SWAINSTON
Viola

Harrison (Harry) Swainston graduated with distinction from the Queensland Conservatorium

Griffith University and graduated from the Australian National Academy of Music, in 2023, under the mentorship of Caroline Henbest.

As a soloist and member of the Artamidae String Quartet, he recently joined forces with the Australian String Quartet for the Project Ludwig tour. Swainston has collaborated on new compositions with esteemed composers such as Richard Mills, Paul Dean, and Melody Eötvös, and has worked with the Melbourne, Auckland and Tasmanian Symphony Orchestras.



JOSEPH KELLY
Cello

Joseph began studying cello with Brian Blake at age seven and in 2021 completed his Bachelor of Music with Honours

at the Melbourne Conservatorium of Music, performing as Principal Cello in the University Symphony Orchestra on many occasions.

In 2023 Joseph studied at the Australian National Academy of Music under Howard Penny. He has worked with the Melbourne Symphony Orchestra, and with the Tasmanian Symphony Orchestra under Chief Conductor Eivind Aadland. Joseph plays on a Giovanni Battista Gabrielli cello from circa 1770.

ABOUT THE ARTISTS



ALEXANDRA ELVIN
Double Bass

Alexandra (Lexie) Elvin began her Bachelor of Music at the University of Queensland in 2019, learning from Phoebe Russell. In

this time she also attained a Bachelor of Mathematics from UQ. Elvin is a casual with the Queensland, Melbourne and New Zealand Symphony Orchestras and Orchestra Victoria.

She has also performed with prominent chamber groups, most notably performing Paul Dean's 7 Lockdown Miniatures with Phoebe Russell. Lexie has previously been selected for Australian Youth Orchestra Fellowships with Adelaide and Melbourne Symphony Orchestras.



LAURA CLIFF
Flute

Sydney-born Laura Cliff received her Bachelor of Music in Performance at Queensland Conservatorium, studying with

Virginia Taylor. She went on to study at ANAM with Alison Mitchell, was awarded the Nick Deutsch Prize for Most Outstanding First-Year Musician.

Laura is a casual musician with the Queensland, Tasmanian and Sydney Symphony Orchestras and Orchestra Victoria, and has performed with Auckland Philharmonia, Opera Australia and the Melbourne and West Australian Symphony Orchestras. Laura won the NSW Flute Society Open Age Competition in 2017 and the Queensland Flute Guild's James Carson Memorial Prize in 2021.



MIRIAM COONEY
Oboe

Miriam began oboe lessons at eight years old, studying with Celia Craig, Mark Bruwel, Shefali Pryor and Nicola Bell. While

completing her performance degree at Sydney Conservatorium of Music, Miriam attended a semester exchange at the Royal Danish Academy of Music under the tutelage of Professor Max Artved.

She has been the principal oboe of the Sydney Youth Orchestra's flagship orchestra for four years, and toured to Europe with SYO in 2017. Cooney has participated in programs with SYO, Australian Youth Orchestras, Australian Romantic & Classic Orchestra and the Australian Festival of Chamber Music.



CLARE FOX
Clarinet

From the Blue Mountains, Clare completed a Bachelor of Music at the Sydney Conservatorium in 2019, where she

was a recipient of the University of Sydney 'Sydney Scholars Award'.

She was Principal Clarinet for the Australian Youth Orchestra from 2020-2022, is a casual musician with the Adelaide and Canberra Symphony Orchestras, Opera Australia, Orchestra Victoria and Melbourne Chamber Orchestra, and has appeared with Arcadia Winds. Her teachers include Christopher Tingay and Dean Newcomb, and David Thomas at the Australian National Academy of Music.

ABOUT THE ARTISTS



HAYDEN BURGE
Bassoon

Hayden is currently studying a Bachelor of Music Performance and International Relations at the Sydney

Conservatorium, University of Sydney. Hayden has been a member of the Australian Youth Orchestra, Sydney Youth Orchestra and the Sydney Philharmonia Orchestra, and was recently principal bassoon on the Sydney Conservatorium's 2022 European Tour.

Hayden has also been part of the Australian Festival of Chamber Music's Winterschool program and is a founding member of the Sydney-based Wollemi Quintet and Chamber Society.



STEFAN GRANT
Horn

Stefan Grant recently completed his Bachelor of Music (Honours) at the University of Melbourne under the tutelage

of Carla Blackwood and Nicolas Fleury. Since 2022 he has also been a student at the Australian National Academy of Music and has performed with the Melbourne Symphony Orchestra, Auckland Philharmonia Orchestra and West Australian Symphony Orchestra.



JOEL WALMSLEY
Trumpet

Joel Walmsley completed a Bachelor of Music with Honours and a Masters of Orchestral Performance at

the University of Melbourne, studying with Joel Brennan, Mark Fitzpatrick, Rosie Turner, Shane Hooton and Owen Morris, and spent three years at the Australian National Academy of Music (ANAM) under the tutelage of Yoram Levy and David Elton.

Joel has performed with Orchestra Victoria, Auckland Philharmonia, and the Melbourne, Tasmanian and West Australian Symphony Orchestras, and in 2023 made his professional solo debut with the Percy Grainger Youth Orchestra.



JORDAN MATTINSON
Trombone

Originally from Cairns, Mattinson has recently completed his Bachelor of Music in Sydney where he

studied with Ashley Carter, Nigel Crocker and Scott Kinmont. He then pursued further study at ANAM in 2022 with Scott Kinmont and Colin Prichard, where he developed a love for both orchestral and chamber music.

As a keen orchestral musician, Jordan has performed with the Melbourne and West Australian Symphony Orchestras and Orchestra Victoria, as well as the Australian Youth Orchestra and the Momentum Ensemble. Jordan recently performed with the Mahler Chamber Orchestra in Cologne, Germany.

ABOUT THE ARTISTS



JACK PEGGIE
Timpani/Percussion

Jack Peggie completed his Bachelor of Music at Sydney Conservatorium under Daryl Pratt and Shaun Trubiano,

and is currently obtaining his Masters at Sydney Conservatorium under Kevin Man. Jack has also studied with Jacob Nissly at the San Francisco Conservatorium.

His professional engagements include Ensemble Offspring (*Mechanical Fiddle*), Victorian Opera (*Sweeney Todd*) and Salut Baroque. Peggie has also a AMusA and LMusA with distinction on Saxophone, and conducted a performance of Purcell's *Fairy Queen* with the Sydney Conservatorium of Music students.

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2024 Sydney Symphony Orchestra Fellows. Photo by Daniel Boud.

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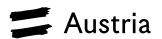


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