

13–16 June 2024  
Sydney Opera House



# THE MUSIC OF JOHN WILLIAMS

Presenting Partner



«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»

Principal Partner



# SYDNEY SYMPHONY ORCHESTRA

**PATRON** Her Excellency The Honourable Margaret Beazley AC KC

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

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

## PERFORMING IN THIS CONCERT

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### FIRST VIOLINS

**Alexandra Osborne**  
*Associate Concertmaster*  
**Lerida Delbridge**  
*Assistant Concertmaster*  
**Fiona Ziegler**  
*Assistant Concertmaster*  
Jennifer Booth  
Brielle Clapson  
Sophie Cole  
Sercan Danis  
Emily Long  
Alexander Norton  
Léone Ziegler  
Robert Smith<sup>°</sup>  
Benjamin Tjoa<sup>°</sup>  
Brian Hong\*  
Jasmine Tan\*

### SECOND VIOLINS

**Emma Jezek**  
*Acting Associate Principal*  
Alice Bartsch  
Victoria Bihun  
Emma Hayes  
Shuti Huang  
Wendy Kong  
Benjamin Li  
Nicole Masters  
Maja Verunica  
Marcus Michelsen<sup>°</sup>  
Emily Qin<sup>°</sup>  
Elizabeth Jones\*  
Marianne Liu\*

### VIOLAS

**Tobias Breider**  
*Principal*  
**Anne-Louise Comerford**  
*Associate Principal*  
Sandro Costantino  
Leonid Volovelsky  
Stephen Wright<sup>°</sup>  
Beth Condon\*  
Andrew Jezek\*  
Neil Thompson\*  
David Wicks\*

### CELLOS

**Simon Cobcroft**  
*Associate Principal*  
**Leah Lynn**  
*Assistant Principal*  
Timothy Nankervis  
Elizabeth Neville  
Christopher Pidcock  
Adrian Wallis  
Eliza Sdraulig<sup>°</sup>  
Paul Stender\*

### DOUBLE BASSES

**Kees Boersma**  
*Principal*  
David Campbell  
Dylan Holly  
Steven Larson  
Richard Lynn  
Jaan Pallandi

### FLUTES

**Joshua Batty**  
*Principal*  
Carolyn Harris  
**Katie Zagorski**<sup>°\*</sup>  
*Guest Principal Piccolo*

### OBOES

**Shefali Pryor**  
*Acting Principal*  
Callum Hogan  
Nicola Bell\*

### CLARINETS

**Francesco Celata**  
*Acting Principal*  
Christopher Tingay  
**Alexander Morris**  
*Principal Bass Clarinet*

### BASSOONS

**Matt Ockenden**\*  
*Guest Principal*  
Fiona McNamara  
**Shelby MacRae**\*  
*Guest Principal*  
*Contrabassoon*

### HORNS

**Johannes Dengler**\*  
*Guest Principal*  
**Euan Harvey**  
*Acting Principal*  
**Emily Newham**<sup>°</sup>  
*Acting Principal 3rd Horn*  
Marnie Sebire  
Rachel Silver

### TRUMPETS

**David Elton**  
*Principal*  
**Brent Grapes**  
*Associate Principal*  
Cécile Glémet  
Anthony Heinrichs  
Alexandra Bieri\*

### TROMBONES

**Scott Kinmont**  
*Acting Principal*  
Jordan Mattinson\*  
William Kinmont\*  
**Christopher Harris**  
*Principal Bass Trombone*

### TUBA

**Edwin Diefes**\*  
*Guest Principal*

### TIMPANI

**Antoine Siguré**  
*Principal*

### PERCUSSION

**Rebecca Lagos**  
*Principal*  
**Mark Robinson**  
*Associate Principal*  
*Timpani/Section*  
*Percussion*  
Timothy Constable  
Gabriel Fischer\*  
Brian Nixon\*  
Blake Roden\*

### HARP

**Natalie Wong**<sup>°</sup>  
*Acting Principal Harp*

### KEYBOARDS

**Susanne Powell**\*  
*Guest Principal Piano*

**Bold** Principal

\* Guest Musician

<sup>°</sup> Contract Musician

† Sydney Symphony  
Fellow

# 2024 CONCERT SEASON

## SYDNEY SYMPHONY PRESENTS

Thursday 13 June, 7pm

Friday 14 June, 7pm

Saturday 15 June, 2pm & 7pm

Sunday 16 June, 2pm

Concert Hall,  
Sydney Opera House

# THE MUSIC OF JOHN WILLIAMS

## ICONIC FILM SCORES LIVE IN CONCERT

**NICHOLAS BUC** conductor

**ART OF THE SCORE**

**DAN GOLDING** host

**ANDREW POGSON** host

**ALEXANDRA OSBORNE** violin

**SYDNEY PHILHARMONIA CHOIRS**

**ELIZABETH SCOTT** chorus master

**JOHN WILLIAMS (born 1932)**

**Superman (1978)**

March

**Jaws (1975)**

*The Shark Theme*

**XIX Olympic Winter Games (2002)**

*Call of the Champions*

**Raiders of the Lost Ark (1981)**

March

**Star Wars (1977)**

*Princess Leia's Theme*

**Home Alone (1990)**

*Somewhere in My Memory*

**Jurassic Park (1993)**

Theme

INTERVAL

**Star Wars: The Phantom Menace (1999)**

*Duel of the Fates*

**Schindler's List (1993)**

Theme

**Saving Private Ryan (1998)**

*Hymn to the Fallen*

**Harry Potter and the Prisoner of Azkaban (2004)**

*Double Trouble*

**Harry Potter and the Philosopher's Stone (2001)**

*Hedwig's Theme*

**E.T.: The Extra-Terrestrial (1982)**

*Flying Theme*

**Star Wars: The Force Awakens (2015)**

*The Jedi Steps*

Finale

### Estimated duration

1 hour

Interval - 20 minutes

1 hour

The concert will run for  
approximately 2 hours and  
30 minutes.

### Cover image

By Rebecca Shaw

### Audio

Des O'Neil – aFX Global

### Lighting

Matthew Tunchon –  
Silver Bullets Projects

Produced in association with

CONCERTlab

### Presenting Partner



### Principal Partner



# SHARE IN THE WONDER OF MUSIC

Thank you for attending our concert today. Your support has been the driving force behind our achievements – you have made it possible for us to share the wonder of music far and wide.

Please consider a tax-deductible donation by **30 June**. Every gift, big or small, makes a difference.

With your help, we will continue to deliver inspirational performances and expand our artistic horizons in the future.



Donate by 30 June  
[sydney-symphony.com/appeal](https://sydney-symphony.com/appeal)  
or call 02 8215 4600



# WELCOME

Welcome to **The Music of John Williams**.

The creator of the music of *Star Wars*, *Schindler's List*, *Harry Potter*, *Jaws*, *Home Alone*, *Indiana Jones* and many other worldwide cinematic hits, John Williams is a composer like no other. His evocative music is thoroughly contemporary, speaks to millions of people around the world and is firmly grounded in classical music genres and forms, of which he is also a master.

UBS is delighted to be supporting this unique concert experience – one that combines the instantly recognisable worlds and moods of these beloved films with the full power of the Sydney Symphony Orchestra and the voices of Sydney Philharmonia Choirs.

Popular *Art of the Score* podcasters Andrew Pogson, Dan Golding and Nicholas Buc guide the audience through the enormously rich and varied worlds of these iconic moments in contemporary culture.

Both UBS and the Orchestra understand and value the importance and power of the human imagination in action.

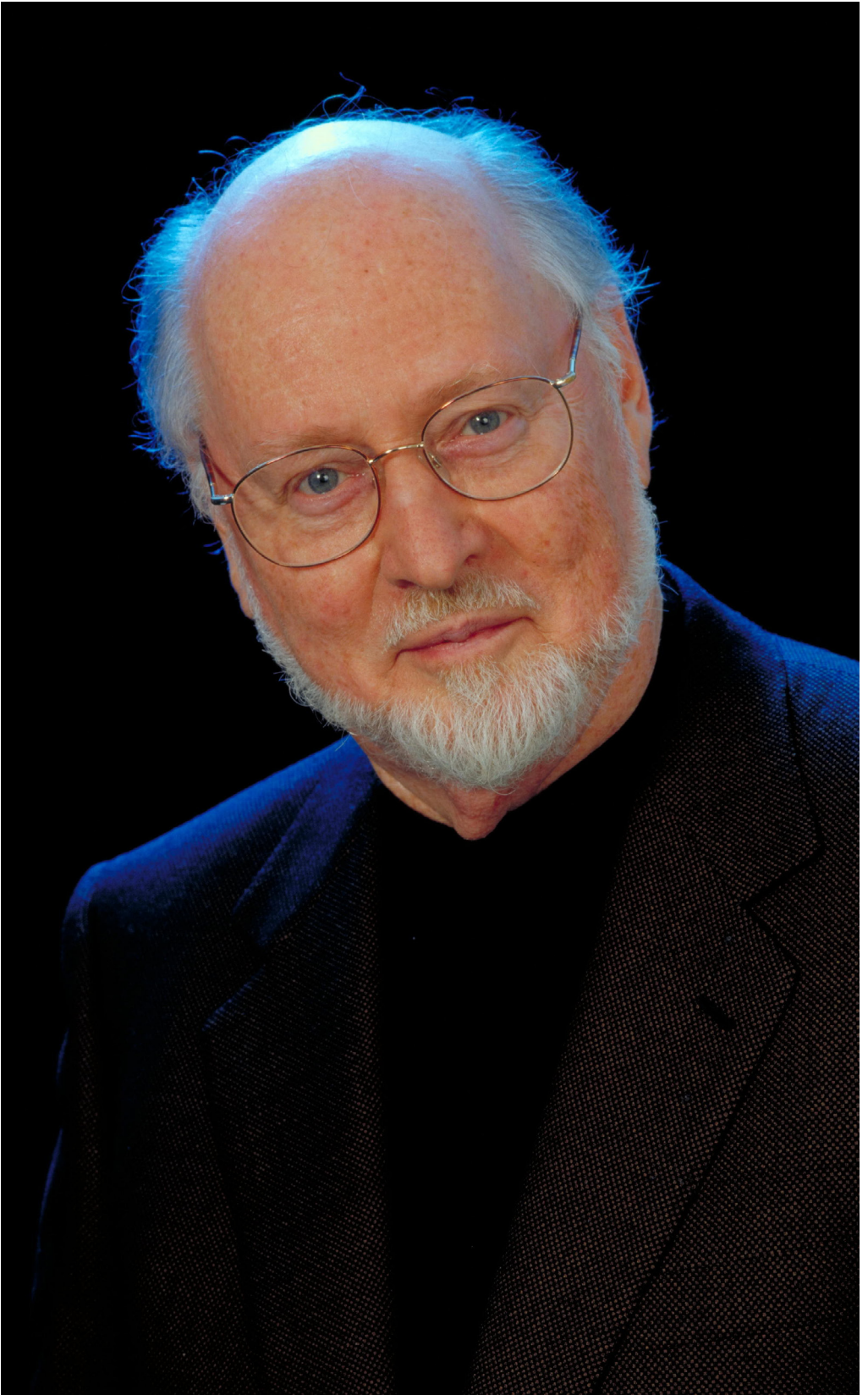
As the Presenting Partner of **The Music of John Williams**, UBS joins the Sydney Symphony Orchestra in working together to foster new ways of connecting people, creating lasting memories and wonderful life experiences that fire the imagination.

I hope you enjoy the music of John Williams in this fun and thrilling performance.

*Michael Marr*

**Michael Marr**  
**Head of Wealth Management Australia**





John Williams. Photo courtesy LucasFilm.

# ABOUT THE MUSIC

There is no person who has shaped the way we hear the movies more than John Williams. That means that when we talk about his music, his impact and his influence, what might for others seem hyperbole or exaggeration are just plain and simple facts.

Did you know, for example, that Williams is the second-most nominated human at the Academy Awards in any category, with well more than 50 Oscar nominations to his name? He ranks behind only Walt Disney himself in terms of sheer numbers and sustained achievement. His career has witnessed lifetimes of change at the movies.

When John Williams attended his first Academy Awards ceremony as a nominee, *The Graduate* was up for Best Picture, while the awards for Best Cinematography – one for black and white pictures and one for those in more expensive colour – had been merged into a single category for the first time. Seven decades later and the movies have seen trends come and go, as well as the epochal events of digital technology and a pandemic – but still, there was John Williams in 2024, breaking his own record as the oldest nominee in any category.

Such a claim seems almost absurd, but there is also a good argument to be made that John Williams may well be the most widely heard composer in history. Though Mozart or Beethoven have a few centuries head start, what great concert hall composer can compete with the power of the twentieth century's great mass artform, the cinema? John Williams has certainly been its chief musical envoy. Between 1970 and 1990, the yearly box office was topped by a film with music by Williams every second year, an absolute golden run that included *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, *Raiders of the Lost Ark*, *E.T. the Extra-Terrestrial* and *Home Alone*.

Even when adjusted for inflation, a full fifth of the top 100 films of all time at the North American box office have the John Williams touch. All this is simply to say that before you even journey to a concert hall like today, before you put on a CD of his music, before you ever opened Spotify to search for a soundtrack, you and millions like you around the world have already heard a John Williams composition. His music is in the very blood of our popular culture.

It may surprise you to learn, then, that the young John Williams did not have his sights set on the world of Mozart and Beethoven so much as Nat King Cole and Art Tatum. Williams was born to a jazz-loving family – his father was a drummer who played with Raymond Scott – and for a while it looked like Williams might take the jazz world on, first as a member of the US Air Force Band in the 1950s, and then as the pianist-leader of the Johnny Williams big band.

However, after studying piano at Julliard with Rosina Lhévinne, 'it became clear that I could write better than I could play,' said Williams, and he moved to Los Angeles to become an orchestrator and session musician for the film studios. He gained an apprenticeship in the soundtrack in these years spent working for the likes of Henry Mancini and Elmer Bernstein, and his piano playing can be heard on *Peter Gunn*, *To Kill a Mockingbird*, and the 1960 film adaptation of *West Side Story*. He was composing, too, particularly for the television studios where his work for *Gilligan's Island* and *Lost in Space* proved invaluable experience.

## ABOUT THE MUSIC



John Williams and Steven Spielberg at Williams' induction into the American Film Institute Hall of Fame, 2016.

Williams quickly began to write for the movies, and it would prove to be one of the most fruitful artistic relationships in the history of the medium. Though Williams' early work is full of eclectic and interesting credits – the jazz of *The Long Goodbye* (1973) and his klezmer-filled folk of his adaptation of *Fiddler on the Roof* (1971, his first Oscar) – he quickly found a niche as the musical voice of a prototypical style of blockbuster in the 1970s, films like *The Poseidon Adventure* (1972), *The Towering Inferno* (1974), and *Earthquake* (1974).

A young hotshot director called Steven Spielberg took note, and asked Williams if he might write music for his films. He did – for 29 films. Their second collaboration, *Jaws* (1975), remains one of the few movies

on the planet with a theme tune hummable by almost anyone, anywhere. The very sound of a shark has become entwined with John Williams' foreboding two-note motif, much in the same way that serial killers or showers have taken on Bernard Herrmann's shrieking strings from *Psycho* (1960). Less popularly remembered, though, is the way that Williams also revived the Hollywood Golden Age sound with his music for *Jaws*: in among the tension and the drama there are little adventure-filled bursts of Korngold's *Captain Blood* (1935) and *The Adventures of Robin Hood* (1938). "I'm a very lucky man," said Williams. "If it weren't for the movies, no one would be able to write this kind of music anymore."



# ABOUT THE MUSIC

Then came *Star Wars* (1977), perhaps the most perfect match for John Williams' nostalgic musical ability across his entire career. In the hands of director George Lucas, *Star Wars* was a deliberate throwback to the B-movie worlds of *Buck Rogers* and *Flash Gordon*. John Williams gave it music to match, and then some. It was Williams, too, who persuaded Lucas to abandon the idea of classical music, à la Kubrick's *2001: A Space Odyssey* (1968), for a wholly original soundtrack: 'I did not want to hear a piece of Dvořák here, a piece of Tchaikovsky there, and a piece of Holst in another place.'

The melodies that Williams wrote for *Star Wars* (and its many sequels and prequels) endure even today as among his most beloved. From themes for the force, to Darth Vader, Yoda, and Princess Leia, Williams revived the technique of *leitmotif* at the movies, a musical melody associated with characters, places or ideas. In time, he became its master, too.

'These genuine, simple tunes are the hardest things to uncover, for any composer,' Williams told *The New Yorker*. Yet Williams has been better at this task than almost anyone else who has tried. For many, it seems impossible to imagine a world without the *Star Wars* main theme, or without that jaunty little tune for Indiana Jones.

'Without John Williams, bikes don't really fly,' said Spielberg as Williams was inducted in the American Film Institute Hall of Fame in 2016. 'Dinosaurs do not walk the earth.'

More than any award or achievement, what Williams has done for the movies across seven decades is perhaps his most insurmountable achievement of all. He has given them belief.

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# ABOUT THE ARTISTS

## ART OF THE SCORE

*Art of the Score* is a Melbourne-based podcast that explores, demystifies and celebrates some of the greatest soundtracks of all time from the world of film, TV and video games. In each episode hosts Andrew Pogson, Dan Golding and Nicholas Buc check out a soundtrack they love, break down its main themes, explore what makes the score tick and hopefully impart their love of the world of soundtracks.

*Art of the Score* has enjoyed time in the iTunes Top 10, What's Hot and New & Noteworthy lists and is listened to by soundtrack geeks all around the world. Head on over to [artofthescore.com.au](http://artofthescore.com.au) for more nerdery and tomfoolery.

## NICHOLAS BUC conductor

Nicholas Buc is an Award-winning composer, conductor and arranger. As the recipient of the prestigious Brian May Scholarship, he completed a Masters degree in Scoring for Film and Multimedia at New York University, receiving the Elmer Bernstein Award for Film Scoring.

He recently completed work on the new Australian feature film *Slant*, starring Sigrid Thornton and Pia Miranda, which won Best Australian Feature at Monster Fest 2022. He also scored the Ukrainian documentary *Slava*, which won Best Short Film at Byron All Shorts Flickerfest 2023.

He has worked with Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Nick Cave and Warren Ellis, Chris Botti, Amanda Palmer, Ben Folds and Australian pop sensation Tina Arena. He has written arrangements for Birds of Tokyo, Missy Higgins and Vera Blue as well as working on *Junior MasterChef*, *The Voice Australia* and the 2021 AFL Grand Final.

Nicholas is highly sought after as a conductor for live film concerts, having conducted the world premieres of *Star Wars: The Last Jedi*, *Close Encounters of the Third Kind*, *The Lion King (2019)*, *Beauty and the Beast (2017)*, *Shrek 2* and *Harry Potter and the Deathly Hallows Part 2*.

He is also the only person in the world to have conducted all three original *Star Wars* films in concert...in one day!



Nicholas Buc

# ABOUT THE ARTISTS

## Dan Golding host

Associate Professor Dan Golding is Chair of Media and Communication at Swinburne University, the host of *Screen Sounds* on ABC Classic, and an award-winning composer and writer.

Dan is the author of *Star Wars After Lucas* (University of Minnesota Press, 2019), and the co-author of *Game Changers* (Affirm Press, 2016). He also created the soundtrack for the BAFTA, DICE, and GDCA winning *Untitled Goose Game* (2019), which became the first game soundtrack to be nominated for an ARIA Award in history.

Other composing includes the soundtracks for *Push Me Pull You* (2016) and the *Frog Detective* series, for which his score for *The Haunted Island* (2018) won the APRA-AMCOS Australian Game Developer award for Best Music. Dan recently composed the theme for the ABC's flagship podcast, *ABC News Daily*. Find him on Instagram @dan.golding, or online at dangolding.com.

## Andrew Pogson host

Andrew Pogson is a producer, director and jazz musician who has worked in the music industry for over 20 years. He is the founder and Creative Director of Concert Lab, a concert producing and production company, and was previously the Head of Presentations at the Melbourne Symphony Orchestra.

He has worked with artists such as Sting, Randy Newman, Tim Minchin, Ben Folds, Joe Hisaishi and Studio Ghibli, Kate Miller-Heidke and Flight Facilities, along with creating and producing world premieres with the MSO such as The Doctor Who Symphonic Spectacular, Video Games Unplugged, Babe in Concert, Symphonica featuring Armand Van Helden, The Film Music of Nick Cave & Warren Ellis and This Gaming Life with music comedy trio Tripod (where he also hosts their podcast Perfectly Good Podcast). Find him on Instagram @andrewjogson.



The Art of the Score: (L-R) Nicholas Buc, Andrew Pogson, Dan Golding.

# ABOUT THE ARTISTS

**ALEXANDRA OSBORNE** violin  
*Sydney Symphony Orchestra*  
*Associate Concertmaster*

Alexandra Osborne enjoys an exciting and versatile career as a solo artist, chamber and orchestral musician, and educator. She was recently appointed as Associate Concertmaster of the Sydney Symphony Orchestra. Previously Alexandra was appointed to The National Symphony Orchestra, Washington DC, by Christoph Eschenbach as the youngest member of the violin section in 2009, and spent thirteen seasons with the NSO, including as Assistant Concertmaster. Prior to this, she performed regularly with The Philadelphia Orchestra, The Pittsburgh Symphony, Chamber Orchestra of Philadelphia, and the New York Philharmonic.

Recent highlights include Guest Concertmaster of the Adelaide Symphony Orchestra, Queensland Symphony Orchestra and Opera Australia, tours with the Australian Chamber Orchestra, Ensemble Offspring, Australian World Orchestra, Australian Piano Quartet, and the Australian String Quartet, her debut album of world premiere Nico Muhly and Philip Glass works on ABC Classic, Guest Artistic Director/Concertmaster of the Melbourne Chamber Orchestra, the 2023 Bendigo, Blackheath, Bangalow and Coriole Music Festivals, Guest Principal work with the Sydney Symphony Orchestra, curating classical music events at top Australian restaurant Bennelong, a multisensory recording project and residency at UKARIA, touring with Kathy Selby and Friends, performing *The Last Violin* soundtrack for Harry Vatlilotis documentary including an appearance at the 2023 Bangalow Film Festival, founding board member/violinist of Jackson Hole Chamber Music, a concert on the 'King Louis XIV' Amati at the Smithsonian American History Museum, mentoring at the Hawaii Youth Symphony Summer Festival, and concerts across European Festivals and the BBC Proms.

Ms. Osborne has been Principal Violinist of the 21st Century Consort in Washington DC, Chiarina Chamber Players, and the

Eclipse Chamber Orchestra. She is a top laureate of the Michael Hill International Violin Competition, winner of the Gisborne International Music Competition, and a gold medalist of Symphony Australia Young Performers Award. Ms. Osborne collaborated with members of the Chamber Music Society of Lincoln Center for Alice Tully Hall's highly acclaimed opening night concert and performed the Mendelssohn Octet at Lincoln Center with members of the New York Philharmonic. A chamber music lover, Ms. Osborne has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota, Colorado and Bravo! Big Sky Music Festivals, the Philadelphia Chamber Music Society, the Fortas Chamber Music Series and was a featured artist in *Symphony Magazine*.

With a keen interest in fostering young talent, she has been a teaching artist for the American Youth Philharmonic Orchestra, the NSO's Youth Fellowship and Summer Music Institute programs, the DC Youth Orchestra, and the Hawaii Youth Symphony, whilst maintaining a private teaching studio. A graduate of The Curtis Institute of Music and The Juilliard School, and after 20 years in the USA, Ms. Osborne is delighted to be based back in Australia performing, educating and mentoring.



Alexandra Osborne. Photo by Jez Smith.

# ABOUT THE ARTISTS

**ELIZABETH SCOTT** chorus master  
Associate Music Director  
Sydney Philharmonia Choirs

Dr Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. A former SPC Assistant Chorus Master (2006–2008) and Acting Music Director (2013), she was appointed Associate Music Director in 2022. She is a Lecturer in Conducting at the Sydney Conservatorium of Music (University of Sydney) and has been the Choral Director of the NSW Schools Spectacular since 2009.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others, and was awarded the 2008 Sydney Choral Symposium Foundation Choral Conducting Scholarship. Elizabeth holds a Doctorate of Musical Arts in Choral Conducting.

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

In 2017, Elizabeth became the first Australian woman to conduct SPC's *Messiah* concerts at the Sydney Opera House. Recent performance highlights include 2023's *The Little Match Girl Passion* and *Carols at the House, Mozart: Requiem & Revelations* and *Bach Mass in B Minor* (2022), *Berliner Messe* and *St John's Passion Reimagined* (2021) and *Considering Matthew Shepard* (2020) and *Music at the Movies* (2019).

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



Elizabeth Scott. Photo by Keith Saunders.

# SYDNEY PHILHARMONIA CHOIRS

## SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

### **Brett Weymark OAM**

Artistic and Music Director

### **Dr Elizabeth Scott**

Associate Music Director

### **Tim Cunniffe**

Assistant Chorus Master  
and Principal Rehearsal Pianist

### **Luke Byrne, Daniel Guo, Estella Roche and Stephen Walter**

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

Lucy Andrews  
Shelley Andrews  
Nicola Awad  
Briar Babington  
Julie Bangura  
Kate Bartlett  
Eva Berger  
Jacqui Binetsky  
Olga Bodrova  
Catherine Bryant  
Anita Burkart  
Caiyi Chen  
Anne Cooke  
Rachel Evans  
Susan Farrell  
Rebecca Fitzpatrick  
Jehane Ghabrial  
Caroline Gude  
Georgia Hopkins  
Annabel Jeffrey  
Miriam Jeffrey  
Rose Jiang  
Emily Knapman  
Karolina Kulczynska-  
Le Breton  
Yvette Leonard  
Elena Lucio Bello  
Lucy Lush  
Raphaela Mazzone  
Alison McDonald  
Bernadette Mitchell  
Georgia Moore  
Sarah Muetterlein  
Amelia Myers  
Jane Nieminska

Nathalie O'Toole  
Ali Perry  
Jane Prosser  
Isabella Rahme  
Jolanda Rotteveel  
Maya Schwenke  
Eva Tarbox  
Lily Tindale  
Sara Watts  
Genni Wetherell  
Xia Lian Wilson  
Dorothy Wu

## ALTOS

Isobel Archer  
Meaghan Backhouse  
Amanda Baird  
Jasmin Borsovszky  
Amelia Bussing  
Lucy Cantrill  
Ling Chen  
Jessica Farrell  
Alison Goldingay  
Jane Greaves  
Laura Griffin  
Yvonne Harrison  
Kathryn Harwood  
Kay Hughson  
Hui Jiang  
Rachel Maiden  
Laura McKay  
Jess Moore  
Penelope Morris  
Ines Obermair  
Lara Rogerson-Wood  
Virginia Rowlands

Leanne Ruggero  
Jenni Schofield  
Debbie Scholem  
Maite Serra  
Jan Shaw  
Meg Shaw  
Joyce Tang  
Jean Taylor  
Zoë Withington  
Noriko Yamanaka  
Priscilla Yuen

## TENORS

Peter Allen  
Josh Borja  
Langzi Chiu  
Daniel Comarmond  
Robert Elliott  
Bennett Haskew  
Tom Hazell  
Rory Hodgson  
Benjamin Jackey  
Michael Kertesz  
Phil Lin  
Vincent Lo  
Kian Shanahan  
Tristan Spiteri  
Nicholas Tong  
George Watkins  
Christopher Whitfeld  
Declan Wildes

## BASSES

Peter Callaghan  
Edwin Carter  
Andy Clare  
Julian Coghlan  
Daryl Colquhoun  
Phillip Cullen  
Nicholas Davison  
James Devenish  
Roderick Enriquez  
David Fisher  
Derek Hodgkins  
Peter Hogg  
Jonathon Kelley  
Bruce Lane  
Thompson Lee  
Dion Marks  
Chris Masson  
Frank Monagle  
Eric Nelson  
Steve Nilam  
Michael Nolan  
Craig Nudelman  
Ian Pettener  
Edward Phillips  
Theo Picard  
Peter Poole  
Raymond Ross  
Jonathan Smithers  
Victor Voros  
Ben Waters  
Mike Whittaker  
Nicolas Winklmaier  
David Wood  
Lachlan Wrenford

# 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  
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