

24 July 2024

WATA

A GATHERING FOR MANIKAY PERFORMERS,
IMPROVISING SOLOISTS AND ORCHESTRA

«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

FIRST VIOLINS

Andrew Haveron

Concertmaster

Alexandra Osborne

Associate Concertmaster

Jennifer Booth

Sophie Cole

Sercan Danis

Claire Herrick

Georges Lentz

Alexandra Mitchell

Alexander Norton

Léone Ziegler

Benjamin Tjoa[°]

Dominic Azzi[†]

SECOND VIOLINS

Emma Jezek

Acting Associate Principal

Wendy Kong

Acting Assistant Principal

Victoria Bihun

Monique Irik

Marcus Michelsen[°]

Emily Qin[°]

Cristina Vaszilcsin*

Tamara Elias*

Elizabeth Jones*

Tim Yu*

VIOLAS

Anne-Louise Comerford

Associate Principal

Justin Williams

Assistant Principal

Rosemary Curtin

Jane Hazelwood

Stuart Johnson

Stephen Wright[°]

Harry Swainston[†]

Raphael Masters*

CELLOS

Simon Cobcroft

Associate Principal

Leah Lynn

Assistant Principal

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

Eliza Sdraulig[°]

DOUBLE BASSES

David Campbell

Steven Larson

Richard Lynn

Benjamin Ward

FLUTES

Lily Bryant*

Guest Principal

Carolyn Harris

OBOES

Callum Hogan

Alexandre Oguey

Principal Cor Anglais

CLARINETS

Clare Fox[†]

Alexander Morris

Principal Bass Clarinet

BASSOONS

Matthew Wilkie

Principal Emeritus

Noriko Shimada

Principal Contrabassoon

HORNS

Euan Harvey

Acting Principal

Emily Newham[°]

Acting Principal 3rd Horn

Marnie Sebire

Stefan Grant[†]

TRUMPETS

Brent Grapes

Associate Principal

Anthony Heinrichs

Alexandra Bieri*

TROMBONES

Nick Byrne

Jordan Mattinson[†]

Christopher Harris

Principal Bass Trombone

TUBA

Scott Frankcombe*

Guest Principal

TIMPANI

Antoine Siguré

Principal

PERCUSSION

Rebecca Lagos

Principal

Joshua Hill[°]

Acting Associate Principal

Timpani / Section Percussion

Keryn Joyce*

Alison Pratt*

HARP

Louisic Dulbecco

Principal

Bold Principal

* Guest Musician

[°] Contract Musician

[†] Sydney Symphony Fellow

2024 CONCERT SEASON

Wednesday 24 July, 7pm

Concert Hall,
Sydney Opera House

WATA: A GATHERING FOR MANIKAY PERFORMERS, IMPROVISING SOLOISTS AND ORCHESTRA SOUL OF AUSTRALIA

PAUL GRABOWSKY director / piano
DANIEL NGUKURR BOY WILFRED vocals and bilma
DAVID YIPININY WILFRED yidaki
BENJAMIN NORTHEY conductor
ERKKI VELTHEIM violin
HELEN SVOBODA double bass
PETER KNIGHT trumpet and electronics
AVIVA ENDEAN bass clarinet

Wata: A Gathering for Manikay Performers, Improvising Soloists and Orchestra

Composed by Paul Grabowsky for a Wägiluk Djuwalpada Manikay shared and performed by Daniel Ngukurr Boy Wilfred (voice and bilma) and David Yipininy Wilfred (yidaki)

Pre-concert talk

By Megan Steller in the Northern Foyer at 6.15pm, including interviews with Paul Grabowsky and Benjamin Northey.

Audio

Des O'Neil – aFX Global

Lighting

Matthew Tunchon – Silver Bullet Projects

Estimated durations

The concert will run for approximately one hour and 20 minutes, without interval

Cover image

Daniel Ngukurr Boy Wilfred and David Yipininy Wilfred

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

Principal Partner



ABOUT THE MUSIC

Paul Grabowsky writes:

Wata is the latest chapter, and in a way a culmination, of a seventeen-year association I have enjoyed with the Wilfred clan from Ngukurr, NT. I was drawn to this collaboration by the exciting possibility of connecting with the world's oldest performative musical tradition, one that continues to blossom and reveals facets of itself in the face of our linear-historical thinking about music, past, present and future. The form of the songs you will hear performed by these master musicians known as Daniel and David Wilfred is called *manikay*, cycles of poetic invocations of time and place intended for public ceremonial events. The titles of each of the seven parts of *Wata* carry concepts conveyed through the powerful ritual words sung by Daniel, and overseen by David. They are:

- 1. *Naraka-Wana (Bone Country)***
in which the ancestor figure called Djuwalpada walks through the land as he creates, names and embodies it.
- 2. *Larra (Stone Spear Country)***
in which Djuwalpada runs through the land, joyfully. The land rises up to meet him.
- 3. *Marayunmara Gara (Spear Dance)***
in which Djuwalpada fashions a spear needed for hunting, setting in motion the cycle of birth, death and regeneration.
- 4. *Yarrata (String Line)***
in which Djuwalpada makes a spear thrower. The title refers to the law which joins the *manikay* in one line from the deepest past, through the present, into the future. All things are bound by this line, this fundamental law.



Paul Grabowsky and Daniel and David Wilfred perform the world premiere of *Wata* in 2021, with the Melbourne Symphony Orchestra conducted by Benjamin Northey. Photo by Laura Manariti.

ABOUT THE MUSIC

5. *Madayin* (Ancestral Law).

The spear in flight transcends time and place; these generative acts are renewed, relived with each performance. *Manikay* are opened musical statements. Anything which is accepted into an immediate sonic relationship to the *manikay* in effect becomes part of the *manikay*, as it represents a model of a holistically interconnected universe.

6. *Warrara* (The Blood of the Setting Sun).

Here the purifying *Wata* (here meaning 'smoke', another manifestation of Djuwalpada) settles his (and therefore our) troubled soul, preparing him for a journey away from this place.

7. *Birrk-Birrk* (The Lap-Winged Plover Flies on the Wind).

Djuwalpada flies away in his guise as the plover, a totem representing the creator figure in his ever-present state, as he wishes us well on our individual journeys.

The soloists on stage with me tonight and the Wilfreds (aka the Young Wagiluk Group) developed this collaboration over many years. The improvisations, themselves embedded within the *manikay* run as a skein linking the sections together. Now, the Sydney Symphony Orchestra have been welcomed into this living, breathing, organic musical world.

We are all one.



Paul Grabowsky and Daniel and David Wilfred perform the world premiere of *Wata* in 2021, with the Melbourne Symphony Orchestra conducted by Benjamin Northey. Photo by Laura Manariti.



SOMETHING IN THE WATA

Paul Grabowsky has spent two decades exploring ways to combine ‘Western’ music with the traditions of the world’s oldest-continuing culture. With *Wata*, which receives its Sydney premiere tonight, he has arrived somewhere new, old, familiar and unique all at the same time.

By Hugh Robertson

Western classical music claims for itself musical traditions going back 1,500 years, right back to the development of monophonic or Gregorian chant – also known as plainsong – in the 5th century. It is an extraordinary cultural legacy, full of tremendous richness, the quality of the music reinforced by continuing practice over centuries and the devotion of entire ecosystems to its preservation.

This July, the Sydney Symphony Orchestra will combine that millennia of inheritance with a tradition more than 50,000 years in the making. *Wata* is an ambitious and beautiful new work that brings together

three distinct musical forms – orchestral music, improvised music, and the traditional ceremonies of the people of south east Arnhem Land in Australia’s Northern Territory – to create something totally unique yet profoundly human.

‘*Wata* is a seven-movement piece which brings together a large-ish symphony orchestra, a bunch of improvising soloists and the Wilfred Brothers,’ explains Paul Grabowsky. ‘They, during the course of the performance, lay out this song cycle, which is called the *Djuwalpada* cycle. And essentially what it is about is the interconnectedness of all things.’

Grabowsky is one of the driving forces behind *Wata*, the latest in a long series of projects where he has sought to find ways of combining traditional First Nations music and ceremony with the sounds of capital city concert halls that audiences are more familiar with. The heart of that seven-movement piece he describes is the *Djuwalpada* cycle, about a creator figure wandering the land, ‘singing up the land’ in an act of creation, creating spears for hunting, bags for carrying food, and inventing dance for ceremony.

‘*Djuwalpada* is present in all of these things,’ Grabowsky concludes. ‘So he is the instigator, he is the protagonist, but he is also the embodiment of all of these things as well. And in the final movement, he becomes his totem, which is the *Birrik Birrik* – a bird, a plover – and he flies away.’

‘It’s a big cycle about life and regeneration, and how everything interconnects. And the work attempts to express this proposition in its form. So the work brings together these different elements and allows these different elements to connect with each other as well.’

‘You’ve got the Wilfreds; you’ve got the improvising soloists who play interstitial improvisations between the movements, which are also in dialogue with the Wilfreds, so they have an interactive role in those as well. And Daniel and David, they sing sections of the of the *Djuwalpada* cycle across the orchestral music that I’ve created.’

In truth there could not be anyone better suited to this ambitious crossover:



Photo by Alice Healy

Grabowsky is one of Australia's great musical polymaths, a seven-time ARIA Award winning pianist, composer, professor and collaborator, he has worked with an extraordinary list of people across genres and styles, from playing piano with Chet Baker to writing albums with Paul Kelly, mentoring a young Megan Washington, and composing scores for stage and screen. Tony Way in *The Age* once described him as 'something of a musical magpie' for his curiosity and his intelligence, and in 2014 he was awarded the Order of Australia (AO) for services to music as an educator, mentor, composer and pianist.

The road to *Wata* began 20 years ago, when Grabowsky first travelled to Arnhem Land to explore potential musical collaborations.

'I went up there in 2004, hoping to meet with some traditional people who might give me some insight into what they were doing,' he explains. 'Not from an ethnomusicological point of view – I wasn't really interested in slicing and dicing. I really wanted to see if it was even conceivable to do some kind of collaborative project.'

'At the time I was the artistic director of the Australian Art Orchestra, and a lot of what drives the AAO is this idea of allowing improvised music to build bridges between different kinds of music making. So [the Wilfreds] seemed very intrigued by this, and about a year after my first trip, I went back into the community again with about ten members of the orchestra...and they started to teach us these *manikay*.'

Manikay is a crucial concept to understand when talking about *Wata*. At their basic level *manikay* are songs, but they are also so much more than that: they are part of a ceremony but also the ceremony itself, they carry important messages and stories about the world, history and people, including what we might describe as morals or fables.

It's not really something that exists in 21st-century Western concepts of music and performance – the closest comparison might be ancient Greek theatre, which also combined all these elements into something that was both entertainment and cultural transmission,

'Yeah, absolutely,' says Grabowsky when I explain that this was my way into understanding *Wata*. 'That was a ritual framework within which a society would come together and experience that sort of mythologising storytelling – which at the same time is redemptive, it's didactic, it's an opportunity for the society to come together and understand something more about themselves and about each other. So, yeah, it's a reasonable point of comparison.'

'I have always railed against the enforced categorisation which we experience in music. Terms like 'classical music' and 'jazz', for me, are 20th century terms really. But I don't really accept that they are necessarily 21st century terms. "Jazz" for me has been a way of *learning about* music, especially a way of learning how to be an improvising musician. But it's only one of the improvised music traditions in the world. Most music – if you think about it – is improvised music. The amount of music which is a kind of classical music, whether it's Western or Indian classical music or whatever other classicising traditions there are, they are a minority really in the totality of musical forms of expression.

'So the idea of bringing a number of these worlds together into a piece like *Wata*, for me, is kind of normal practice. I mean, that's what I've been pursuing with the AAO over the nearly 20 years that I was leading it, but it's still my guiding philosophy about music. I've written fully notated music, of course. In fact, the last piece I wrote for the MSO [when he was their 2022 Composer in Residence] was a completely fully notated 14-minute piece for orchestra. So I'm not averse to it.

Things like *Wata* are deeply satisfying on such a kind of profound level, because it's not just about the music. The music is a kind of vehicle for it, but it's the idea that it's expressing.

Manikay has been central to Grabowsky's artistic output over the past two decades, but even after all that time steeped in the tradition he is still having profound epiphanies about it.

'There was something about it that I had not comprehended until quite a long way into this journey,' he says, his voice full of wonder and inspiration. 'I imagined when I started doing these collaborations that that's what they were. That we were bringing a musical language into a conversation with their musical language – essentially, that it was a conversation, a knowledge exchange.

'But what I had failed to comprehend until quite a bit later was that from their perspective, what was happening was that we were becoming part of the *manikay*. If they give us permission to perform within the *manikay* kind of paradigm, we're in it. *Manikay* is a very generous act of sharing, and if you're brought into that circle, then all you're really doing is adding to what is essentially this incredible value proposition about interconnectedness.

So you're not a separate thing. It's not subject/object. It's not two things coming together. It's just an expression of that one thing from their point of view.'

These performances will mark the Sydney debut of *Wata*, and the first performance of the work since its world premiere in Melbourne in 2021, and Grabowsky is thrilled to have the chance to revisit it

'It's *terribly* exciting for me,' he says with a big smile. 'It's sort of my debut, I guess, with the Sydney Symphony Orchestra, in a sense – I have played with the orchestra on one occasion, but not my music. So I'm just thrilled.'

And to bring this work into the Opera House also, I think is very powerful and significant moment for me. It'll be very significant for the Wilfreds, I know that.

'But we all love to do this piece. It is very uplifting. So, yeah. I'm just grateful for any opportunity to perform it really.

'I'm in music in order to communicate with audiences, to share something with them which hopefully lifts us all up in some sort of way, that everybody feels a little bit better off for the experience. That's what music is about as far as I'm concerned. If it doesn't achieve that, then there's something not working in it.'



Daniel Ngukurr Boy Wilfred (left) and David Yipiny Wilfred.

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

PAUL GRABOWSKY AO director / piano

Paul Grabowsky is a pianist, composer, arranger, conductor – and is one Australia’s most distinguished artists.

Born in Papua New Guinea, Paul was raised in Melbourne. During the late 70s he became prominent in the music scene in Melbourne, working in various jazz, theatre and cabaret projects.

He lived and worked in Europe and the US from 1980-85, during which time he performed with many jazz luminaries including Art Farmer and Johnny Griffin. He returned to Australia in 1986 and established a reputation as one of Australia’s leading jazz musicians with such bands as his own trio and sextet, the Wizards of Oz and as musical director for singer Vince Jones.

He was musical director of *Tonight Live* with Steve Vizard (a nationally televised variety show) from 1990–1992.

He was Commissioning Editor (Arts and Entertainment) for ABC Television 1995-98.

He has written the scores for over twenty feature films in Australia, the UK and US including *Innocence* (Paul Cox), *Last Orders*, *The Eye of the Storm*, *Words and Pictures* (Fred Schepisi) and *Shiner* (John Irvin). His television credits include the series *Phoenix* and *Janus* and the Emmy Award-winning *Empire Falls*. His works for the theatre include four operas and various multimedia works. His most recent opera, created for soprano Emma Matthews, *The Space Between*, with libretto by Steve Vizard, premiered at Arts Centre Melbourne in September 2018.

He is the Founding Artistic Director of the Australian Art Orchestra, which he led from 1994-2013.

He has won seven ARIA Awards (most recently in 2020 for his recording *Please Leave Your Light On* with singer Paul Kelly), two Helpmann awards, several APRA and Bell Awards and a Deadly Award. He was the Sydney Myer Performing Artist of the Year in 2000, and received the Melbourne Prize for Music in 2007. He was the 2010 Australian National University HC Coombs Fellow.

He was Artistic Director of the Queensland Music Festival from 2005-2007 and was Artistic Director of the Adelaide Festival of Arts for 2010 and 2012.

He is currently a Professor at Monash University, and director of the Monash University Academy of Performing Arts and the Monash Art Ensemble. In 2014 he was made an Officer of the Order of Australia for services to music and arts administration.



Photo by Pia Johnson

ABOUT THE ARTISTS

DANIEL NGUKURR BOY WILFRED

vocals and bilma

Daniel Ngukurr Boy Wilfred is a Yolngu song man from Ngukurr, South East Arnhem Land (NT) and a ceremonial leader for the Wagilak people, singing manikay and playing bilma at ceremonies.

He has been a regular collaborator with the Australian Art Orchestra for more than a decade: performing and touring internationally with the project *Crossing Roper Bar*; as a contributor to projects *The Harkening*, *Seoul Meets Arnhem Land* and *Hand to Earth*; and acting as a leading faculty member of the AAO's annual Creative Music Intensive.

In 2019, Daniel was the recipient of the NT Arts Fellowship. This allowed him to work with Indigenous elders Shellie Morris, Moses Wirrpanda and Fred Leone, and to attend the Wichoie Ahiya Indigenous Singer Songwriter Intensive in Banff, Canada. At the 2020 Art Music Awards he was awarded the NT Luminary Award, together with David Wilfred, for cultural leadership and sustained creative contributions within Australia and beyond.

DAVID YIPININY WILFRED yidaki

David Yipininy Wilfred is a Ritharrnju man, and the traditional *djunggayi* (manager) of the *manikay* (songs) of the country of Nyilipidgi. He lives in Ngukurr, NT and teaches song and dance to the local children at the Ngukurr School.

Together with his family members Daniel and Benjamin Wilfred, he has performed with the Australian Art Orchestra for almost 15 years, bringing his songs and culture to people all over the world. David has also been a leading faculty member at the AAO Creative Music Intensive for the past six years, sharing his wisdom and artistry with over 150 alumni to date.

In 2020 *The Singing Bones*, a book exploring David and Daniel Wilfred's musical collaboration was published, and in September the Art Music Awards by APRA AMCOS and the Australian Music Centre jointly awarded David and Daniel their NT Luminary Award.



Photo by Sarah Walker



Photo by Sarah Walker

ABOUT THE ARTISTS

ERKKI VELTHEIM violin

Erkki Veltheim is an Australian composer and performer. His practice spans noise, audiovisual installation, improvisation, notated music, electroacoustic composition, pop arrangements and cross-disciplinary performance.

He has been commissioned by the Adelaide Festival, Vivid Festival, Australian Art Orchestra, Sydney Symphony Orchestra and Musica nova Helsinki, and his works performed by groups such as the London Sinfonietta, defunensemble and Melbourne Symphony Orchestra. He composed the orchestral works for Australian Indigenous musician Gurrumul's posthumous album *Djarimirri*, which won four ARIA Awards and the 2018 Australian Music Prize.

Erkki has performed with the Australian Art Orchestra, Australian Chamber Orchestra, Berlin Philharmonic Orchestra, Elision and Ensemble Modern and Ensemble musikFabrik. He has played with many other musicians from a wide range of styles and backgrounds as well as created arrangements for artists such as Archie Roach, Kate Miller-Heidke, Laura Jean and Tim Minchin.

HELEN SVOBODA double bass

Helen Svoboda is a double bassist, vocalist, composer and nature-enthusiast. Born of Finnish/ Australian heritage, she draws influence from genres as diverse as minimalist neoclassical music to folk and experimental jazz. 'A musician who absolutely defies categorisation' (Andrew Ford, *The Music Show*), her performance practice emits a childlike, quirky energy, with a flair for 'allowing difficult ideas to sound whimsical and free' (Kristin Berardi).

Svoboda lived and studied in the Netherlands and Germany between 2018–20, specialising in soloistic double bass composition. Following her return to Australia, she was awarded the 2020 Freedman Jazz Fellowship and named 2020/2021 Pathfinders Associate Artist for the Australian Art Orchestra.

Svoboda recently undertook a three-month solo residency at the Helsinki International Artist Programme on Suomenlinna (FIN), supported by Creative Australia. She is also studying a PhD in composition under the tutelage of Cat Hope at Monash University and is a Musica Viva Australia FutureMaker for 2023–24.



Photo by Sarah Walker



ABOUT THE ARTISTS

PETER KNIGHT trumpet and electronics

Perpetually curious, composer/trumpeter Peter Knight's practice exists in the spaces between categories, between genres & between cultures.

From 2013-23 Peter was the Artistic Director and co-CEO of the Australian Art Orchestra, for which he commissioned over 100 compositions and collaborations from a diverse range of international and Australian artists. He also composed for and performed in the company, presenting his works in more than a dozen countries and winning awards including four AMC Art Music Awards, the Albert H Maggs Composition Prize and numerous ARIA nominations.

Peter has maintained an active solo career developing an international reputation as an innovator who is extending the possibilities of his instrument with approaches that interweave acoustic preparations, extended techniques with electroacoustic processing via laptop, vintage delays, tape machines, and pedals.

Peter was a Creative Australia Music Fellow 2013-14. He holds a doctorate in music composition from Griffith University and was named its 2013 Alumnus of the Year.

AVIVA ENDEAN bass clarinet

Aviva Endean is a clarinetist, composer, sound artist and performance-maker dedicated to connecting people with each other and their environment through attentive listening. She regularly works across a range of contexts including experimental and improvised music, new chamber music, and cross-disciplinary collaborations. Aviva's work seeks to extend beyond the boundaries of her art form and to reimagine the possibilities of sound.

Aviva was the recipient of numerous awards including the prestigious Freedman Music Fellowship (2015), the APRA/AMCOS Art Music Award (2020/2023) and The Creators Fund (2023).

Aviva was the inaugural recipient of the Australian Art Orchestra's 'Pathfinder' Music Leadership program, which offered her a one-year Associate Artist position with the company. Her other positions have included teaching as Monash University, working as Emerging Artist in Residence with both Chamber Made and ASTRA chamber music society, and Associate Artist for the Banff Centre for Arts and Creativity (Canada).



Photo by Sarah Walker



Photo by Sarah Walker

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



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



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
The Hon. Justice AJ & Mrs Fran Meagher Chair



Kaori Yamagami
Principal



Simon Cobcroft
Associate Principal



Leah Lynn
Assistant Principal



Kristy Conrau



Fenella Gill



Timothy Nankervis



Elizabeth Neville
Bob Magid & Ruth Magid Chair



Christopher Pidcock



Adrian Wallis

DOUBLE BASSES



Kees Boersma
Principal
Brian Abel Chair



Alex Henery
Principal



David Campbell



Dylan Holly



Steven Larson



Richard Lynn



Jaan Pallandi



Benjamin Ward

FLUTES



Joshua Batty
Principal



Emma Sholl
Associate Principal
*Robert & Janet
Constable Chair*



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

OBOES



Diana Doherty
Principal
John C Conde AO Chair



Shefali Pryor
Acting Principal
Council Chair



Callum Hogan

COR ANGLAIS



Alexandre Oguey
Principal



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



**Christopher
Tingay**



**Alexander
Morris**
Principal

CLARINETS

BASSOONS



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



Matthew Wilkie
Principal Emeritus
*Nelson Meers
Foundation Chair*



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

CONTRABASSOON



Noriko Shimada
Principal

HORNS



Samuel Jacobs
Principal



Geoffrey O'Reilly
Principal 3rd



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**



Scott Kinmont
Associate Principal
Audrey Blunden Chair



Nick Byrne
Robertson Family Chair

TROMBONES

BASS TROMBONE



**Christopher
Harris**
Principal



Steve Rossé
Principal

TIMPANI



Antoine Siguré
Principal



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

PERCUSSION



Rebecca Lagos
Principal
I Kallinikos Chair



**Timothy
Constable**
Christine Bishop Chair

THANK YOU

VISIONARIES

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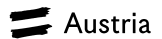


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