

KUTCHA EDWARDS & THE SYDNEY SYMPHONY



14 October 2025

Sydney Opera House

**SYDNEY
SYMPHONY
ORCHESTRA**

Principal Partner



SYDNEY SYMPHONY PRESENTS

Tuesday 14 October, 7pm

Concert Hall,
Sydney Opera House

KUTCHA EDWARDS & THE SYDNEY SYMPHONY

NGARLI-WANGU (OUR SONG)

KUTCHA EDWARDS vocals

BENJAMIN NORTHEY conductor

ROSCOE JAMES IRWIN arranger

FEATURING SPECIAL GUEST ARTISTS

KANKAWA NAGARRA vocals

RAY DIMAKARRI DIXON vocals & guitar

DR SHELLIE MORRIS ao vocals

EMILY WURRAMARA vocals

BRENT WATKINS dancer

PHIL EGAN dancer

Estimated durations

This performance will run for
approximately 2 hours, including
a 20 minute interval.

Cover image

Photo by Suzanne Phoenix

Audio

Des O'Neill, aFX Global

Lighting

Matthew Tunchon, Silver Bullet Projects

Principal Partner



ABOUT THE MUSIC

NGARLI-WANGU (OUR SONG)

WELCOME TO COUNTRY

Delivered by Uncle Michael West – Metro Local Aboriginal Land Council

SOUNDSCAPE DURING ENTRANCE AND INTERVAL

Wiláŋi (wind), created with field recordings from Lake Mungo National Park, the lands of the Paakantji, Ngayampaa and Mutti Mutti people.

Field Recordings captured by Jeremy Hegge. Soundscape produced by Roscoe James Irwin.

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| 1. Singing Up Country (arr. Sean O’Boyle)
Performed by Kutcha Edwards | 7. I Know Where I’m Going (arr. Ross Irwin)
Performed by Kutcha Edwards |
| 2. Mrs Edwards (arr. Ross Irwin)
Performed by Kutcha Edwards | 8. Walk as One (arr. Ross Irwin)
Performed by Dr Shellie Morris |
| 3. Wirlmarni (arr. Ross Irwin)
Performed by Kankawa Nagarra | 9. Dimikari (arr. Ross Irwin)
Performed by Ray Dimakarri Dixon |
| 4. Photographs (arr. Emma Greenhill)
Performed by Kutcha Edwards | 10. We Sing (arr. Alex Turley)
Performed Kutcha Edwards with Kankawa Nagarra,
Ray Dimakarri Dixon, Dr Shellie Morris and Emily
Wurramarra |
| 5. Ngarrikwujeyinama (arr. Ross Irwin)
Performed by Emily Wurramarra | 11. Mother Tongue (arr. Matt Amy)
Performed Kutcha Edwards with Kankawa Nagarra,
Ray Dimakarri Dixon, Dr Shellie Morris and Emily
Wurramarra |
| 6. I Have a Dream (arr. Matt Amy)
Performed by Kutcha Edwards | 12. Ngarli Wangu (arr. Ross Irwin)
Performed Kutcha Edwards with Kankawa Nagarra,
Ray Dimakarri Dixon, Dr Shellie Morris and Emily
Wurramarra |

INTERVAL

The orchestral settings performed tonight of ‘Singing Up Country’, ‘Photographs’, ‘I Have A Dream’ and ‘Mother Tongue’ are taken from *Warta-Kiki*: Kutcha Edwards and the Melbourne Youth Orchestra, currently in production for digital release on ABC Classic. A vinyl edition is due for release in 2026, with 100% of sale proceeds supporting Melbourne Youth Orchestras to provide music education for First Peoples children.

ABOUT THE ARTISTS

KUTCHA EDWARDS vocals

'Music is not what I do, it is who I am. My songs may be contemporary but they are over 40,000 years old. They come through me from my ancestors and my people and they tell the stories of what happens in a country where the first peoples are subject to invasion, genocide, segregation, assimilation and their children are stolen. My music continues the tracks of my Mutti Mutti Songline.'

Kutcha Edwards, Mutti Mutti, Yorta Yorta, Nari Nari Songman has been prolifically combining songwriting and activism since he began making music in the 90s. As one of Australia's most respected Indigenous singer/songwriters, Kutcha's music and community work has earned him iconic status amongst both Indigenous and non-Indigenous Australians. What Kutcha shares through his songs and stories and with the people he encounters is an often-unheard truth, a heartfelt connection and a sense of belonging.

It is his experiences as a survivor of the Stolen Generations – the forced removal from Family, Culture and Country as an 18 month old baby followed by 11 years of institutionalisation in a children's home – that has shaped Kutcha's knowledge and diverse creative output. Kutcha's remarkable journey of reconnection and reawakening of his proud Mutti Mutti heritage and language has bought a belonging and wisdom beyond the trauma of the stolen years.

Today, Kutcha performs and works within multiple genres through his music. Apart from creating five outstanding solo albums, Kutcha has also written and toured several ground breaking theatre shows sharing family and community songs and stories of truth and resilience. He has also produced two seasons of television with his show *Kutcha's Koorioke* – the iconic format of conversational car rides, passenger sing-a-longs, personal reflections and often hilarious story telling. Kutcha hosts Aboriginal legends and emerging artists cruising the streets of inner naarm (Melbourne): *"To me it's talking about our spirit, our Songline, our connection – to not only our places of birth but our places of belonging. It's a yarn, talking about family and about how our songs are created. That's the true essence. It's not all about me, it's about us."*

Kutcha says music chose him and the same can be said for his work in radio and prisons. He has co-produced the annual *Beyond the Bars Live Prison Radio* broadcasts with 3CR community radio in Fitzroy for over 20 years. The broadcast received a Human Rights. Another manifestation resulting from this work was Kutcha creating the *Inside Outside Prison* show. He toured urban and regional Victorian prisons and the towns they are built in, aiming to create a two-way bridge between those incarcerated and the communities living around them.

While performing and touring in groups such as Blackfire and The Black Arm Band Kutcha developed his music and songwriting prowess. Ultimately he has forged a very successful solo career combining his 'Bidgee' blues with traditional songs of people and country.

Kutcha uses music to create connections across cultures, generations, and spaces. With an innate ability to communicate, he uses his unique, diverse talents to generously nurture understanding and self-knowledge amongst all those with whom he has contact. Kutcha is a Songman, not simply a songwriter. He draws on a profound sense of all those who have gone before him along with his own life experiences, to help his audiences understand themselves, reconnect with culture and promote cultural understanding. Kutcha's music generates physical and spiritual rhythms that transcend and connects all of us to the universal themes of Love, Family, Justice and Country.



Photo by Justin McManus

FEATURE ARTICLE



Photo by Susan Carmody

A RIPPLE IN TIME: KUTCHA EDWARDS ON THE POWER OF MUSIC

Mutti Mutti, Yorta Yorta, Nari Nari songman Kutcha Edwards has led a rich and varied life, full of ups and downs. But as he prepares to perform with the Sydney Symphony Orchestra this October, he appreciates more than ever the way that one moment, one act, one song can set off an ever-growing series of ripples through the universe.

By Hugh Robertson

An interview with Mutti Mutti, Yorta Yorta, Nari Nari songman Kutcha Edwards isn't a standard question and answer. It's more lying in the grass and watching clouds pass overhead: all sorts of memories and ideas float by, piercing insights mixed with heartfelt reminiscences, and every so often a familiar shape comes into view that grounds you and brings you back to reality.

That same sense of timelessness exists in his music, too. Kutcha calls his style 'Bidgee blues', named after the Murrumbidgee River on the banks of which he was born; you would likely find it filed under 'roots' music. But there is so much more to it, and not just because of Kutcha's powerful voice that cuts through the instrumentation like a clarion call. There is a weight of lived experience that has accumulated over the decades, but that is leavened by a lightness of touch and generosity of spirit.

Over the course of an hour long video call Kutcha makes it very clear that he wants to engage people and bring them along. He wants a conversation.

'People have been suggesting to me that this concert with the Sydney Symphony, *Ngarli-Wangu*, is a show – but it's not a show, it's a conversation,' says Edwards. 'All I'm really trying to do is have a conversation with individuals, not a mass of people.'

This concert will see several others join the conversation with Kutcha: not just the Orchestra and conductor Benjamin Northey, but also several very special guest artists.

'*Ngarli-Wangu* in Mutti Mutti language means 'our voice'. It's not about me, or this entity Kutcha Edwards. It's about our voice, across different age demographics: Emily Wurramara, Shellie Morris my sister, Ray Dimakarri Dixon, my brother, and then you have the senior auntie, elder, Kankawa Nagarra, and it's about us all having that conversation with the Sydney Symphony and the audience that are to be in attendance.'

Kutcha has been trying to have this conversation for a long time.

FEATURE ARTICLE

If you visit Kutcha's website, you will see his logo: a boomerang and a clapstick sit alongside each other to form the letter 'K', while behind it are blue concentric circles representing ripples in water. Kutcha is a big believer that actions can have unknowable consequences, rippling out and touching more lives in more ways than you could ever imagine.

That is how he imagines his life and career because it is the way he has experienced his own life: chance encounters, improbable coincidences, past and future aligning in ways that seem pre-ordained.

There is no better illustration of this than how he came to be called 'Kutcha'. Born Glenn Gordon James Edwards, he was forcibly removed from his family when he was just 18 months old; he didn't see his mother again until he was seven and wasn't allowed to live with her until he was 14.

He remembers a conversation with his mother shortly afterwards when he asked her about his name and decided that these European names didn't mean anything to him. Instead, he decided he wanted to be called 'Kutcha' – a name that meant nothing to him, that had no connection or significance, but one that he had heard 'in the ether, in my Dreaming.'

At about the same time, on his first day at Traralgon Tech, the teacher asked Kutcha's class to write a poem, one that told a story about themselves. A big ask for any 13 year-old, let alone one whose sense of self was fractured by dispossession and removal.

This is what he wrote:

*Trickling down the waterfall,
Freely one by one,
Forming into clouds of spray,
Glistening in the sun.
Crushing to disaster,
My water drop is done.
Left a short life of loneliness,
And gathered back as one.*

Many years later, by this stage already a successful artist and traveling the world, Kutcha happened to meet up with Pitjantjatjara singer and songwriter Frank Yamma, who has a song in his own language called 'Kunka Kutcha'. Struck by that word showing up in a language based roughly 1,500km from where Edwards was born, he asked Frank what it meant – and the answer stopped him in his tracks.

'He said, "one"', Kutcha recalls with wonder in his voice. 'He said, "one."

'How did that 13-year-old boy sense that word? I turned 60 in November. How did he profess his journey before it even began? How did he know?'

That poem now features in Kutcha's concerts all around the world, as the lyrics of a song called 'My Favourite Drop'. It's the throughline of this performance, arranged by Kutcha and collaborator Roscoe James Irwin to form a music that runs through the emotional landscape of this concert, *Ngarli-Wangu*.

Another unconscious coincidence is that this concert at the Sydney Opera House falls on 14 October 2025 – exactly two years since the Voice referendum. It's a date of great poignance and sadness for Kutcha, yet another in a life full of them. But it's an opportunity too.

'The date, the 14th of October, is two years on from the failed Voice referendum, where metaphorically, Aborigines were told our voice doesn't count. [The proposal] was nothing to do with politics – it was about giving Aborigines a voice.

'[The result] saddens me, but it's a lived reality for me. I've lived it all my life. I was forcibly removed and I'm used to it. But an old mentor of mine, my surrogate father, his name's Jock Austin, he instilled in me a lot of the philosophies that I have carried with me throughout my life. And Jock would always say to me, "It doesn't matter how many times you get knocked down, it matters that you get back up."

'Music has taken me around the world, and it has given me the opportunity to have those conversations that we were told we weren't supposed to have on the 14th of October two years ago.

'And the irony is that this little black duck has got his voice in the biggest concert hall in the Southern Hemisphere.'

Who knows what will ripple out from Kutcha's concert tonight. Whatever happens, it's a great opportunity for us to take part in the ongoing conversation that Kutcha is so eager to keep having.

ABOUT THE ARTISTS

KANKAWA NAGARRA vocals

Kankawa Nagarra is a Walmatjarri Elder, teacher and mentor, human rights advocate and a passionate environmental activist. She was born in the traditional lands of the Gooniyandi and Walmatjarri peoples of north western Australia. Kankawa spent her childhood listening to the tribal songs at cultural ceremonies and when she was taken from her family to the mission she was taught hymns and Gospel songs with the choir. On the pastoral lease where she was sent to work Country Music was everywhere and she heard Rock and Roll for the first time on the station gramophone. But it wasn't until many years later her musical journey truly began when she stopped to listen to a busker outside a shop in Derby, WA. It was the first time she'd heard the Blues and it awakened something in her. Through it she found a medium to express all her thoughts and feelings and it inspired her to turn these into songs. The empathy of her message extends from those she sees struggling around her to the entire planet being ravaged for profit. In July 2023 her friend Darren Hanlon traveled to Wangkatjungka to record a collection of her songs on Country that has now become her first vinyl LP. Kankawa chose specific locations between there and Fitzroy Crossing that held meaning to her and the songs she chose to sing. The twelve tracks that make up the album offer a cross-section of Kankawa's entire musical experience – shifting gracefully between musical styles, languages and moods, backed by the buzz of night bugs and call of daytime birds. In turns humorous, warm and real about the hardships of life and the pillage of the land she holds dear, the record is the closest thing you can get to spending time with the great Kankawa herself. The album won the prestigious Australian Music Prize in 2024, which thrust Kankawa into the national and international spotlight.



RAY DIMAKARRI DIXON vocals & guitar

Ray Dimakarri Dixon is a senior Mudburra man and musician from Marlinja community, who began his musical journey with the Kulimindini Band in Elliott. He later formed the family band Rayella with his daughter, Eleanor Jawurlngali, earning critical acclaim and opening for the Violent Femmes on a national tour alongside collaborations with the Opera Australia Chamber Orchestra for a follow-up record.

Ray's debut album, *Standing Strong Mudbarra Man*, was nominated for the National Indigenous Music Award, and his latest release, *Shadow Waters*, reflects his commitment to sharing Mudbarra culture with new generations. Beyond music, Ray has been a key figure in the first Indigenous-owned solar energy plant in Marlinja.

As one of the few remaining speakers of the Mudburra language, Ray incorporates his heritage into his music, offering audiences insight into his spiritual ties to the land.



ABOUT THE ARTISTS

DR SHELLIE MORRIS AO vocals

Dr Shellie Morris AO is a visionary artist whose music bridges cultures, uplifts voices, and honours the enduring power of First Nations languages. With a career spanning over three decades, she has become one of Australia's most celebrated singer-songwriters, renowned for her poignant storytelling, infectious humour and unwavering dedication to healing through music.

Born from a journey of both connection and disconnection, Shellie's work is rooted in the profound belief that every voice matters. She empowers individuals and communities by fostering spaces where people are heard, valued, and inspired to reclaim their stories. In May 2025 she was recognised for her achievements in the arts with a Red Ochre Award: testament to her peers' respect for her work both on international stages and in remote parts of the continent.

While her accolades – from the Black Arm Band and Deadly Awards to ARIA nominations, NAIDOC National Artist of the Year, GR Burarrawanga Memorial Award and 2014 NT Australian of the Year – speak to her national acclaim, it is on the ground where her impact is most deeply felt. Shellie works closely with communities, reaffirming identity and nurturing resilience through music, whether in the heart of the city or the remotest First Nations of this continent.

Shellie's commitment to language preservation is unparalleled. She creates and performs music in more than 20 Aboriginal languages, many of which are considered "sleeping" or on the brink of being lost. Since reconnecting with her own Wardaman and Yanyuwa heritage over two decades ago, she has dedicated herself to revitalising these languages, ensuring they are celebrated and passed on to future generations.

Through her music, workshops, and advocacy, Dr Shellie Morris AO continues to elevate female voices, preserve First Languages, and inspire a new generation to find strength and pride.



EMILY WURRAMARA vocals

Since audiences were first introduced to Emily Wurramara via the *Black Smoke* EP (2016), her natural talents as a storyteller have been on show, beautifully delivered through music that is engaging and has built a history of being deeply resonant with audiences around Australia.

Amassing over sixteen million streams on Spotify alone, as well as widespread Australia industry acclaim, Wurramara's impact was immediately felt as an artist whose musical output represented a new era coming to life for Indigenous Australian musicians.

A Warnindhilyagwa woman from Groote Eylandt, Emily Wurramara has spent most of her life between Meanjin (Brisbane) and the Northern Territory. Writing and singing in both English and Anindilyakwa language, Wurramara's music has added to a recent wave of contemporary Australian blues and roots music that has seamlessly brought the language of her people to new communities in a way that empowers and celebrates her culture.

As her profile and artistic journey flourished in the public space, Emily Wurramara has also been developing her interests in the space of advocacy; dedicating herself to championing important causes that need more awareness like mental health, youth suicide prevention and environmental issues. Tying into her emotional and in-depth music and songwriting skill, Wurramara's handle on language and its emotional impact has made her into a figure of inspiration and admiration.



ABOUT THE ARTISTS

BRENT WATKINS Culture Evolves dancer

Brent Watkins is a Gunai Kurni man from southeastern Victoria, with Noongar Yamatji ancestry from WA.

He currently resides on Wurrundjeri and Boon Wurrung land in Naarm, what is commonly referred to as the city of Melbourne. Brent gets his inspiration from his Nan, Rita Watkins. In his own words, 'Growing up seeing her fight for country and our people and strong Kurni woman. Now it is my responsibly to fight for country, for my son and generations to come.'

Brent Watkins is a dancer (traditional/ hip hop), didgeridoo player and visual artist, that has established himself in the Melbourne cultural arts scene over the past decade.

At a young age he has been teaching and performing, doing art workshops and playing didgeridoo. In high school he was selling his art around Melbourne and the world, with his artwork going to customers in five different countries. When Brent left school he started working at Mia Mia gallery, his first job and which lead him to where he is today.

Brent's major career next step was to create Culture Evolves. Drawing from his ancestral epistemology, combining it with contemporary narratives, Brent conveys the struggles that First Nations people are experiencing in Australia today.

PHIL EGAN dancer

Phil Egan is a proud Mutti Mutti and Yorta Yorta man from Robinvale, Victoria.

He began his formal dance training in 2007 at Dance Factory in Melbourne, where he was awarded a full-time, two-year scholarship. Originally a street dancer, Phil has since become proficient in a wide range of dance styles.

He has built a strong reputation as an in-demand dance teacher and choreographer. His professional experience includes performing as a dancer for Princess Cruises, as well as teaching and performing across Queensland before returning to Melbourne.

Phil is a key member of the dance company Masters of Choreography, touring internationally in their acclaimed shows *BEATS ON POINTE* and *RAISE THE BAR*. His performances have taken him to London's West End, the Edinburgh Fringe Festival in Scotland, Singapore and onboard Hapag-Lloyd Cruises.

Alongside his contemporary dance career, Phil actively practices and shares First Nations cultural dance as a cultural knowledge man, through his involvement with Culture Evolves and the Brothers In Arms Dance Group across Victoria.

He has also performed in the *DREAMTIME* performance in recent years and choreographed last year's piece for 3%, showcasing his commitment to blending culture and creativity on some of the country's most prominent stages.



Photo by Benny Clark



Photo by Leonie Van Eyk

ABOUT THE ARTISTS

BENJAMIN NORTHEY conductor

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

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

Northey 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 before returning home to Australia, where he has become one of the most sought-after conductors in the Asia-Pacific region.

He previously studied conducting with John Hopkins OBE at the University of Melbourne Conservatorium of Music, graduating with a Master's degree in 2002. In 2009/10 he was invited as one of three conductors worldwide to participate in the Allianz International Conductor's Academy with the London Philharmonic Orchestra and the Philharmonia Orchestra, where he was mentored by Vladimir Jurowsky and Christof von Dohnányi.

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

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

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, Marc-André Hamelin, James Morrison, Kurt Elling, Archie Roach, Ben Folds, Nick Cave & Warren Ellis, Paul Grabowsky, Tim Minchin, kd Lang,



Photo by Laura Manariti

Patti Austin, Kate Miller-Heidke, Megan Washington, Barry Humphries, Meow Meow and Tori Amos.

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 also been active in music education and training through concerts and workshops for the Melbourne, West Australian and Sydney Youth Orchestras, the Australian National Academy of Music, the Australian Youth Orchestra, the University of Melbourne Conservatorium of Music and Monash University.

An ARIA Awards, AIR Music Awards, 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 Classics.

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

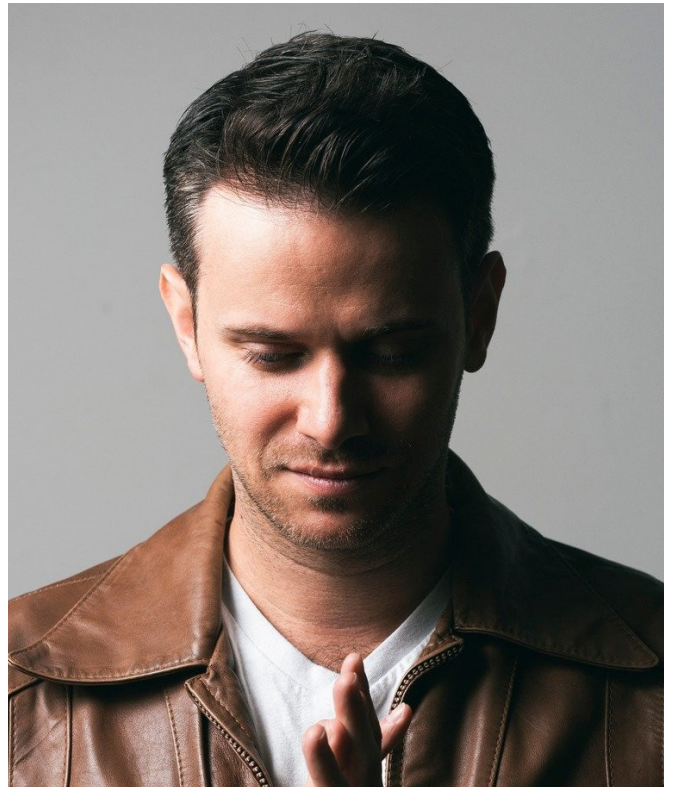
ABOUT THE ARTISTS

ROSCOE JAMES IRWIN arranger

Roscoe James Irwin has cemented himself as a kind of musical mastermind in Australia. The genre bending multi-instrumentalist, singer/songwriter, band leader and arranger/composer has become the go-to guy for a host of top Australian and international artists, including Paul Kelly, Passenger, Angus and Julia Stone, Megan Washington, Vance Joy, Thelma Plum, Jet, The Kite String Tangle, Chet Faker, The Bamboos, Kate Ceberano, The Paper Kites and Tim Rogers.

Roscoe has arranged and orchestrated many projects for the country's top artists and orchestras, including The Kite String Tangle and the Queensland Symphony Orchestra, The Bamboos and the Melbourne Symphony Orchestra, Spinifex Gum and the Sydney Symphony Orchestra, as well as producing and arranging Kate Ceberano and the MSO's ARIA Award-nominated album, *My Life is a Symphony*. In 2023 he wrote a number of pieces of music for jazz orchestra for the David Dastmalchian-led hit horror film, *Late Night with the Devil*.

Roscoe has been a touring musician with The Cat Empire for over 20 years now, and a frequent collaborator with lead singer Felix Riebl, having co-produced all three of his solo albums, as well as co-producing and arranging/orchestrating the Cat Empire's 2023 album, *Where The Angels Fall*. It only made sense that he would be the one to arrange and orchestrate this very special and momentous concert series with the nation's top orchestras for their new album *Bird in Paradise*.



THE 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 Fremaux, Sir Charles Mackerras, Zdenek Macal, 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.

sydneyssyphony.com

THE MUSICIANS

FIRST VIOLINS

Harry Bennetts
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster
Jennifer Booth
Sercan Danis
Georges Lentz
Emily Long
Alex Mitchell
Marcus Michelsen[°]
Benjamin Tjoa[°]
Liam Pilgrim[†]

SECOND VIOLINS

Emma Jezek
Assistant Principal
Rebecca Gill
Emma Hayes
Shuti Huang
Nicole Masters
Robert Smith
Maja Verunica
Riikka Sintonen[°]

VIOLAS

Richard Waters
Principal
Justin Williams
Acting Associate Principal
Sandro Costantino
Justine Marsden
Amanda Verner
Leonid Volovelsky

CELLOS

Simon Cobcroft
Associate Principal

Leah Lynn
Assistant Principal

Kristy Conrau
Timothy Nankervis
Christopher Pidcock
Noah Lawrence[†]

DOUBLE BASSES

David Campbell
Dylan Holly
Steven Larson
Benjamin Ward

FLUTES

Emma Sholl
Acting Principal
Carolyn Harris
Katlijn Sergeant
Principal Piccolo

OBOES

Shefali Pryor
Principal
Amy Clough[†]
Miriam Cooney[°]

CLARINETS

Olli Leppäniemi
Principal
Christopher Tingay
Alexander Morris
Principal Bass Clarinet

BASSOONS

Todd Gibson-Cornish
Principal
Fiona McNamara
Bailey Ireland[†]

HORNS

Emily Newham*
Guest Principal
Rachel Silver
Bryn Arnold[†]
Joshua Davies*

TRUMPETS

Brent Grapes
Associate Principal
Cécile Glémot
Daniel Henderson*

TROMBONES

Scott Kinmont
Acting Principal
Jeremy Mazurek[†]
Christopher Harris
Principal Bass Trombone

TIMPANI

Mark Robinson
Associate Principal Timpani/Section Percussion

PERCUSSION

Timothy Constable
Joshua Hill*

HARP

Louisic Dulbecco
Principal

KEYBOARD

Catherine Davis*
Guest Principal

EXTRAS

Zoe Hauptmann*
Electric Bass
Evan Mannell*
Drums

Bold Principal
* Guest Musician
[°] Contract Musician
[†] Sydney Symphony Fellow