

26–29 November 2025

from the waters of the night

BEETHOVEN'S NINTH SYMPHONY

WITH SIMONE YOUNG



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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 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.

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.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Andrew Haveron
Concertmaster
Harry Bennetts
Associate Concertmaster
Alexandra Osborne
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster
Sercan Danis
Acting Assistant Concertmaster
Sun Yi
Associate Concertmaster
Jennifer Booth
Claire Herrick
Georges Lentz
Emily Long
Alex Mitchell
Alexander Norton
Benjamin Tjoa°
Brian Hong*

SECOND VIOLINS

Lerida Delbridge
Principal
Marina Marsden
Principal Emeritus
Emma Jezek
Assistant Principal
Victoria Bihun
Rebecca Gill
Emma Hayes
Shuti Huang
Wendy Kong
Benjamin Li
Nicole Masters
Robert Smith
Maja Verunica

VIOLAS

Tobias Breider
Principal
Richard Waters
Principal
Justin Williams
Associate Principal
Sandro Costantino
Rosemary Curtin
Stuart Johnson
Justine Marsden
Felicity Tsai
Amanda Verner
Leonid Volovelsky
Ariel Postmus*

CELLOS

Catherine Hewgill
Principal
Simon Cobcroft
Associate Principal
Leah Lynn
Assistant Principal
Kristy Conrau
Fenella Gill
Timothy Nankervis
Christopher Pidcock
Noah Lawrence†

DOUBLE BASSES

Kees Boersma
Principal
Alexander Henery
Principal
Dylan Holly
Steven Larson
Richard Lynn
Benjamin Ward

FLUTES

Emma Sholl
Acting Principal
Dana Alison†
Katlijn Sergeant
Principal Piccolo
OBOES
Shefali Pryor
Principal
Miriam Cooney°
Alexandre Oguey
Principal Cor Anglais

CLARINETS

Francesco Celata
Associate Principal
Christopher Tingay

BASSOONS

Todd Gibson-Cornish
Principal
Matthew Wilkie
Principal Emeritus
Noriko Shimada
Principal Contrabassoon

HORNS

Samuel Jacobs
Principal
Euan Harvey
Acting Principal 3rd Horn
Rachel Silver
Emily Newham°
Lucy Smith†

TRUMPETS

David Elton
Principal
Cécile Glémot

TROMBONES

Scott Kinmont
Acting Principal
Nick Byrne
Christopher Harris
Principal Bass Trombone

TIMPANI

Antoine Siguré
Principal

PERCUSSION

Rebecca Lagos
Principal
Timothy Constable
Joshua Hill°
Acting Associate Principal Timpani/
Section Percussion
Brian Nixon*

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

2025 CONCERT SEASON

EMIRATES MASTERS SERIES

Wednesday 26 November, 8pm

Friday 28 November, 8pm

Saturday 29 November, 2pm

Saturday 28 November, 8pm

Concert Hall,
Sydney Opera House

EMIRATES THURSDAY AFTERNOON SYMPHONY

Thursday 27 November, 1.30pm

BEETHOVEN'S NINTH SYMPHONY WITH SIMONE YOUNG

AN ODE TO JOY

SIMONE YOUNG conductor

LAUREN FAGAN soprano

DEBORAH HUMBLE mezzo-soprano

SIMON O'NEILL tenor

SAMUEL DUNDAS bass

SYDNEY PHILHARMONIA CHOIRS

BRETT WEYMARK chorus master

WILLIAM BARTON (born 1981)

Ayatku Muruu (One Country) (2025)

WORLD PREMIERE

*Commissioned by the Sydney Symphony Orchestra,
supported by Elizabeth and Ken Nielsen*

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No.9, Op.125, Choral (1824)

i. Allegro, ma non troppo, un poco maestoso

ii. Molto vivace – Presto – Molto vivace

iii. Adagio molto e cantabile – Andante moderato

iv. Allegro assai (Choral Finale on Schiller's Ode to Joy)

Pre-concert talk

By Natalie Shea in the Northern Foyer at 7.15pm on Wednesday, Friday and Saturday, and on the Lounge Level at 12.45pm on Thursday and 1.15pm on Saturday.

Estimated durations

Barton – 15 minutes

Beethoven – 65 minutes

The concert will run for approximately 90 minutes, with no interval.

Cover Artwork

Simone Young conducts Schoenberg's *Gurrelieder* on 16 March, 2024.

Photo by Daniel Boud.

Principal Partner



WELCOME

Welcome to **Beethoven's Ninth Symphony with Simone Young**, featuring a newly commissioned work renowned Australian composer William Barton.

This year, Emirates celebrated 25 years of flying into Sydney. In collaboration with the Sydney Symphony Orchestra, we have forged one of the most significant and enduring partnerships in Australia's performing arts, a relationship we are all immensely proud of.

Simone Young has often conducted Beethoven's Ninth Symphony, a work she considers one of the great masterpieces of the orchestral repertoire.

In this performance, Simone Young once again brings her outstanding leadership and interpretive insight to the Sydney Opera House Concert Hall, refreshing and renewing a symphony that always has something extraordinary and new to showcase to Sydney audiences.

Australasian soloists Lauren Fagan, Deborah Humble, Simon O'Neill and Samuel Dundas join forces with Sydney Philharmonia Choirs the full might of the Sydney Symphony Orchestra for a fitting finale to an extraordinary year of music-making.

As the Presenter of this Master Series, Emirates proudly champions exceptional local and international talent, with a special focus on the Sydney Symphony's celebrated Chief Conductor, Simone Young AM.

Our partnership with the Orchestra has always been underpinned by a shared vision; to create unforgettable journeys and remarkable experiences. This concert perfectly illustrates our mutual commitment to excellence at the highest level.

We are delighted by the continued success of our long-term partnership, and I hope you enjoy this brilliant concert, which concludes the 2025 Emirates Masters Series.



Barry Brown
Divisional Vice President for Australasia
Emirates



YOUR CONCERT AT A GLANCE

WILLIAM BARTON (born 1981)
Ayatku Muruu (One Country) (2025)
WORLD PREMIERE

William Barton's *Ayatku Muruu (One Country)* is sung in English and the Kalkadungu language. The piece aims to nurture the connection between Western and First Nations worlds as well as that between the audience and the musicians on stage.

The music has a meditative quality, with sounds inspired by the landscape of Kalkadungu country (around Mount Isa) in Queensland.

This is the work's world premiere.



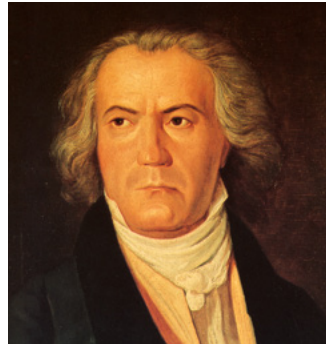
Photo by Keith Saunders

LUDWIG VAN BEETHOVEN (1770–1827)
Symphony No.9, Op.125, Choral (1824)

Beethoven's Ninth Symphony fulfils an early dream of setting Schiller's 'Ode to Joy' to music, and in doing so Beethoven exploded the traditional classical design. It remains a four-movement piece but traces a dramatic arc from the vague shimmer of the opening to the outpouring of choral joy at the end, using popular and highly sophisticated manners interchangeably.

It appeared in 1824, the year that saw Peruvian independence forces defeat the Spanish in Junín region, Edinburgh Municipal Fire Brigade established as the first fire brigade in Britain and formal adoption by the British Admiralty of the name 'Australia' rather than 'New Holland'.

Contemporary music included Mendelssohn's First Symphony, Schubert's *Death and the Maiden* String Quartet and Meyerbeer's *Il crociato in Egitto*.



Beethoven in 1823, by Austrian painter Ferdinand Georg Waldmüller (1793–1865). Source: Kunsthistorisches Museum, Vienna/Wikimedia Commons.

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ABOUT THE MUSIC

ABOUT WILLIAM BARTON

Composer, producer, multi-instrumentalist and vocalist, William Barton is widely recognised as one of Australia's leading didgeridoo players and composers.

For two decades, William Barton has forged a peerless profile as a performer and composer in the classical musical world, from the Philharmonic Orchestras of London and Berlin to historic events at Westminster Abbey for Commonwealth Day 2019, Anzac Cove and the Beijing Olympics. His awards include Best Original Score for a Mainstage Production at the 2018 Sydney Theatre Awards and an ARIA Award for Best Classical Album for *Birdsong At Dusk* in 2012. With his prodigious musicality and the quiet conviction of his Kalkadunga heritage, he has vastly expanded the horizons of the didgeridoo — and the culture and landscape that it represents.

His mother — singer, songwriter and poet Delmae Barton — remembers him dancing to Elvis Presley when he could barely stand. He recalls Beethoven and Vivaldi streaming from ABC Classic radio and AC/DC in his cassette player. Through it all, the hypnotic whoop and drone of the didgeridoo wove a common thread in his imagination.

By the age of 12, William was sure enough of his destiny to leave school to concentrate on music.

At 17, William realised a lifelong dream when he was invited to perform with the Queensland Symphony Orchestra. But the full, rapturous embrace of the classical music world came in 2004, when Tasmanian composer Peter Sculthorpe unveiled his Requiem with the Adelaide Symphony Orchestra and guest soloist, William Barton.

That night, William was invited to join the orchestra in Japan, to perform Sculthorpe compositions *Earth Cry* and *Mangrove*. Tours to the USA and New Zealand followed, and the composer and didgeridoo artist cemented a firm creative partnership. 'William offered me a new direction,' the late composer has said, praising his instinctive musicality and skill as an improviser.

Often in the company of Delmae, with whom he has an indelible creative bond, William was soon performing on classical stages from the Vatican to the royal court of Spain. As a wildly passionate electric guitarist and jazz-fusion enthusiast, he has appeared alongside Iva Davies' Icehouse at the Sydney Cricket Ground and in conservatorium recital with concert pianist Simon Tedeschi.

By the mid-2010s, despite a bare minimum of formal musical education, William had won an ARIA Award for his classical album *Kalkadungu*, composed a world premiere work for members of the Berlin Philharmonic at Sydney Opera House and unveiled his first string quartet, *Birdsong at Dusk*, with the Kurilpa String Quartet and Delmae on vocals. In a prestigious event that was broadcast live on BBC One, he premiered his composition *Kalkadungu's Journey* at Westminster Abbey for Her Majesty the Queen, Head of the Commonwealth, and the Royal Family, at the Commonwealth Service to commemorate Commonwealth Day 2019.

Today he holds honorary doctorate degrees from the Universities of Griffith and Sydney, has had released seven albums on the ABC Classics label and is a frequent Artist in Residence at Melbourne Recital Centre. Recent albums include *Heartland* with Véronique Serret and *Gift - Our Breath of Life*, a collaboration with Omega Ensemble and Sydney Dance Company.



Photo by Keith Saunders

ABOUT THE MUSIC

ABOUT AYATKU MURUU (ONE COUNTRY)

William Barton writes:

In writing this piece I have been very mindful that it is to be premiered before Beethoven's Ninth Symphony, and I have aimed to write something that is its own creation while also flowing with a respectful transition into the symphony.

This new work, *Ayatku Muruu* (One Country), is about bringing two cultural landscapes together. It aims to create a safe space to allow us to exist in the moment, and to hold in that moment all the important things in life: family, love and respect for humanity. It aims to facilitate a connection between the audience and the energy created by the musicians on stage – with the heart of the story being conveyed by our Maestro Simone Young.

This work is a major milestone for me, and I am honoured to share it with the amazing musicians who bring my music to life. This has been a special journey, one that I have been on with the musicians of the Sydney Symphony orchestra and Simone Young, and with Sydney Philharmonia Choirs conducted by Brett Weymark. Bringing a world premiere to the stage requires an enormous amount of trust and respect, as today we all become storytellers together.

Just like Gustav Mahler and other composers before me, I find inspiration in walking. Whether walking between Surry Hills and Coogee in Sydney, or further out west, north or south, walking has become an essential part of my process, drawing from the skies, the rivers and the land.

This is my modern-day ceremony. I don't just walk for me but also for my people, the Kalkadungu, for all nations and for the spirit

of my music – so that when it is performed on stage it can truly and respectfully depict the Australian landscape. Walking allows me to go on a special journey and imbues the music with a very real connection to our mother country and spirit of place.

Ayatku Muruu has a meditative quality inspired by the Argylla and Selwyn Ranges of Kalkadungu country. In this piece you will hear the sounds of the escarpment on my country, the wind through the spinifex grass, the creaking of branches in the wind, the swelling of the rivers when it rains and the way the morning star shines on all of us. It is a harsh country, but there is hope there.

The piece also centres the nurturing of language – my Kalkadungu language. Language is integral to our cultural identity and to our future: when we have our language we have hope. And that language can be shared with all. It is our calling to have a positive impact on future generations where we know our language or our landscape.

Ayatku Muruu is further inspired by the lullabies that are sung to us all, music that transports us back to a moment in time.

By going together into a deep place of ceremony we can nurture the fragile connection between Western and First Nations worlds.

William Barton © 2025

William Barton's *Ayatku Muruu* is scored for 2 flutes, oboe and clarinet; 3 trombones; percussion, strings and choir.

This is the work's world premiere.

TEXT

Kalkadungu,
Spirit of our sacred mother earth flows,
Ayatku muruu, ayatku muruu,
We sing for the people of this land.

Yaka yudu, yakamara bi maraputten carliah
Yaka marabi, yaka billa wojun
Billa billa marra bi intha milthi wama wojun.

Wojun spirit flow,
Bring us home,
Hope and peace to you all.

To the rivers we sing
Keep the fire strong
To the rivers we sing.

Ayatku muruu, ayatku muruu.

- Vocalisation -

We sing for you and the heart of our land,
We carry the spirit of an ancient land.

Kalkani martinanyi,
Kuu-Kuuarti,
Kuu-Kuuarti, ah Kuuarti,
Munangu Kuuarti,
Munangu munan-munangu,
It is raining.

Spirit of the river flow,
Mpampainji pintjamu,
To the spirit of the winds,
To the north, to the south,
From the east to the west.
Wama wama wa-wama,
Wama wama wa-wama.

Ayatku muruu, ayatku muruu.

We are of hope and joy
And our spirit shall return
With the tears of our soul.

Ayatku muruu, ayatku muruu.

ABOUT THE MUSIC

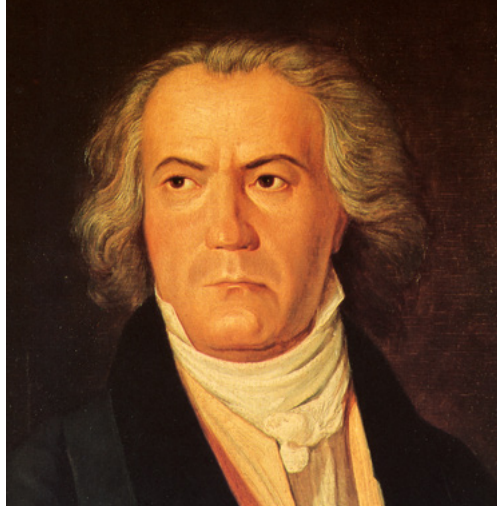
ABOUT LUDWIG VAN BEETHOVEN

In the late eighteenth century Germany was a loose grouping of small principalities. The city of Bonn was the seat of the Archbishop Elector of Cologne and Beethoven was born here in 1770. His grandfather was a chief musician in the Elector's household; his father Johann was also a musician employed there. Johann was a violent alcoholic, and family life was far from happy, but young Ludwig nonetheless showed early promise as a musician and soon joined the Archbishop's retinue.

Beethoven almost certainly met Mozart briefly in Vienna in 1787, but in 1792 returned to that city to study with Joseph Haydn. They didn't get on. Late in life, Haydn was suddenly enjoying superstar status throughout Europe. Beethoven could be extremely rude and arrogant and felt that Haydn wasn't paying him enough attention.

Beethoven's status in Vienna was helped by the relative ease with which he was accepted into aristocratic circles. This is partly because he allowed people to think that the 'van' in his name meant he himself was noble (in German, 'von' indicates nobility), and he allowed a rumour to circulate that he was the illegitimate son of the King of Prussia! But it was mostly about the music, and a group of Viennese nobles supported him for the rest of his life (despite appallingly bad behaviour on occasions).

From the later 1790s he had been aware of the deterioration of his hearing, and by the early years of the new century his deafness caused him gradually to retreat from society. His was also chronically unlucky in love. This, along with his deafness, led him to the point of suicide and the heroic resolution to carry on which is documented in a kind of will he wrote at Heiligenstadt, his favourite holiday village, in the summer of 1802.



Beethoven in 1823, by Austrian painter Ferdinand Georg Waldmüller (1793–1865). Source: Kunsthistorisches Museum, Vienna/Wikimedia Commons.

The crisis launched his middle or 'heroic' period.

In May 1809 Napoleon's armies attacked Vienna and bombarded it with considerable violence. Beethoven took shelter with his brother Caspar Carl and his wife Johanna and to protect what was left of his hearing hid with pillows over his ears in the cellar. He wrote to his publisher: 'What a destructive, disorderly life I see and hear around me: nothing but drums, cannons and human misery in every form'. Despite his misery, Beethoven managed to work.

Beethoven's deafness was only part of the chronic ill-health which dogged him for most of his life, but it certainly made things worse. He retreated from society, became grumpy and paranoid (occasionally to the point of violence) and despite relative financial security often lived in squalor. His music, though, tells a completely different story. Beethoven's late works encompass a bewildering array of moods and styles.

ABOUT THE MUSIC

ABOUT BEETHOVEN'S NINTH SYMPHONY

In 1793 Professor Batholomäus Fischenich, of the University of Bonn wrote to the wife of the great German poet Friedrich von Schiller:

I am enclosing with this a musical setting of 'Feuerfarbe' ['The colour of Fire', a poem by Sophie Mereau] of which I would like your opinion. It is by a young man of this place whose musical talents are universally praised and whom the Elector has sent to Haydn in Vienna. He proposes also to compose Schiller's 'Freude' verse by verse. I expect something perfect for as far as I know him he is wholly devoted to the great and the sublime...Normally he does not bother with such trivialities as the enclosed, which he only composed at the request of a lady.

The 'young man' in question was of course the twenty three-year old Beethoven. His dream of setting Schiller's *An die Freude* would not be fulfilled for another three decades, when it formed the basis for the finale of his Ninth Symphony, though he did use some of it in a Cantata celebrating the Emperor Leopold in 1790.



1879 lithograph by German painter Carl Offterdinger (1829-1889) depicting the premiere of Ludwig van Beethoven's Ninth.

When the Ninth Symphony was premiered in 1824 there had been nothing quite like it before. The first movement is almost a musical *tabula rasa*, a shimmering of undifferentiated sound which only gradually forms itself into motives and themes and which reaches an extraordinary climax in the major key. The scherzo which – fairly unusually – follows has an amazing demonic energy imparted by such arresting sounds as that of the timpani (the audience at the premiere applauded at such points during the movement), but also because of Beethoven's sophisticated way of alternating groups of bars into sets of four and three. The *Adagio* is a set of double variations – that is it alternates two quite different theme which are progressively elaborated during the course of the movement, its tone reflecting perhaps one of Beethoven's earlier ideas for the work, a 'pious song...in the ancient modes – Lord We praise thee'. But, the finale begins with a symbol of extraordinary musical crisis, the so-called *Schreckensfanfare* 'Horror Fanfare' which leads to a brief reminiscence of the preceding movements. These are figuratively dismissed as the baritone soloist reminds us (in Beethoven's own words) 'O friends, no more these sounds! Instead let us sing out more pleasingly...' The finale thus launched is formally a set of variations and a double fugue (the latter combining the Joy theme with that of the words 'Be enfolded, all ye millions, in this kiss of the whole world'. It is one of the great achievements of the piece that despite the formal elaboration, the effect is often like popular music of a very high order. Maynard Solomon describes the tenor solo with 'Turkish' accompaniment as having a kind of 'warlike eroticism', but William Kinderman, in his more recent biography points out that Beethoven's setting at this point is inherently humorous with its off beat displacement of the main theme's accents. The Ninth is a profoundly humane work in its ability to make the sublime and the comic its indissoluble components as in Schiller's text.

ABOUT THE MUSIC

Schiller was a powerful influence on Beethoven's thinking through out his life. The poet's conception of tragedy, which celebrates the capacity of reason to withstand suffering, is at the basis of such dramatic works as the opera *Fidelio*, but also those abstract pieces, such as the Fifth Symphony or *Pathétique* Sonata, which trace the movement from despair to triumph. At first glance, the Ninth seems the apogee of this utopian aspect of Beethoven's work breaking the mould of the classical symphony, sweeping aside the pain of human existence and bursting into song to create its image of the ideal world of universal brotherhood under the eyes of a benevolent father who must live above the stars. For that reason it has become an iconic work to include in communal celebration. The Sydney Opera House was formally opened with a performance of the Ninth. When the Wall came down in 1989 Leonard Bernstein rushed to Berlin. To celebrate the reunification of the divided city and all that it symbolised, he conducted performances of the Ninth Symphony on both sides of Checkpoint Charlie. To make his point in Berlin, Bernstein substituted *Freiheit* ('Freedom') for *Freude* ('Joy') in the text; he explained that he was 'sure that Beethoven would have given us his blessing'.

In fact there is some evidence that Schiller actually wrote 'freedom' in his original poem, but to avoid censorship – the poem was after all written in the wake of the French Revolution – changed it to 'joy' himself. By the time the Ninth Symphony was composed, the French Revolution was a distant event whose ideals had been corrupted by violence and despotism. And Beethoven himself was no democrat. For 25 years he allowed Viennese society to believe that he was of noble extraction until the truth came out during a messy court case, and then he railed against being lumped with other commoners like 'innkeepers, cobblers and tailors'. In his ideal polity, justice and personal freedom were guaranteed by the enlightened authority of a noble ruler. Like his direct contemporary Wordsworth, Beethoven became disillusioned with the corruption of Revolutionary ideals

and though he flirted with the idea of Napoleon an enlightened ruler, in later life conceded that 'with that bastard I made a mistake'. The Ninth Symphony, then, is not about freedom in a narrow political sense, but in the universal joy which 'all beings drink...at Nature's bosom'.

Schiller himself was in later life embarrassed by the naïve idealism of his youthful poem, but more surprising is the fact that, according to an anecdote retailed by the composer Carl Czerny, Beethoven himself wondered if he hadn't made a 'blunder' in writing a choral finale for the symphony and proposed substituting a purely instrumental movement. As Solomon points out in his collection of essays, *Late Beethoven*, this is not an isolated case. Beethoven did write a new ending for his String Quartet Op.130 feeling unsure of the effect of the original finale (the 'Great Fugue' which became Op.133), and he even considered the same kind of dismembering of the *Hammerklavier* Sonata. During the planning of the work (which at one stage was to have been two symphonies, one of which a celebration of the wine-god Bacchus) Beethoven had sketched themes for an instrumental finale, some of which ended up in his String Quartet Op.132. Perhaps he suspected that his vision of the great and the sublime was unlikely to be realised.

Utopias are always ambiguous and this work has been used to sanctify some bizarre places and events. It is now the official anthem of the European Union, but was also that of the discredited regime in Rhodesia. It graced Hitler's birthday celebrations in 1938 and was performed by the inmates of the 'model' concentration camp at Theresienstadt. It features heavily in Stanley Kubrick's *A Clockwork Orange*. In the later twentieth century the Ninth attracted a number of negative critiques. Philosopher Theodor Adorno took exception to the inclusion of the lines (sung by the quartet of soloists and chorus) which exclude anyone who has not known love: 'But let the one who knows none

ABOUT THE MUSIC

of this/steal, weeping, from our midst'. Adorno asked, 'In such company, what is to become of old maids, let alone the souls of the dead?' Poet Adrienne Rich liked the work to the 'beating of a bloody fist upon a splintered table' and musicologist Susan McClary famously likened the climax of the first movement to 'the throttling murderous rage of a rapist incapable of attaining release', a metaphor she later withdrew. But some kind of eroticism is often invoked by writers on the work: Charles Rosen responded to McClary saying:

McClary's metaphor of sexual violence is not a bad way to describe it...I cannot think that the rapist incapable of attaining release is an adequate analogue, but I hear the passage as if Beethoven had found a way of making an orgasm last for sixteen bars. What causes the passage to be so shocking, indeed, is the power of sustaining over such a long phrase what we expect as a brief explosion.

In 1972 British composer Michael Tippett produced his Third Symphony, in which Beethoven's music is distorted grotesquely, graphically underlining that the dream of universal fraternity is farther away than ever. Solomon, however, regards it as 'a fatal and destructive error' to write off such works as the Ninth, saying that:

if we lose our awareness of the of the transcendent realms of play, beauty and brotherhood...if we lose the dream of the Ninth Symphony, there remains no counterpoise against the engulfing terrors of civilisation, nothing to set against Auschwitz and Vietnam as a paradigm of humanity's potentialities. Masterpieces of art are instilled with a surplus of constantly renewable energy – an energy that provides a motive force for changes in the relations between human beings – because they contain projections of human desires and goals which have not yet been achieved.

Gordon Kerry © 2005



Portrait of Friedrich Schiller (c.1793) by German painter Ludovike Simanowiz (1759–1827).

Beethoven's Ninth Symphony is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon; 4 horns, 2 trumpets and 3 trombones; timpani and percussion; strings, choir and soprano, alto, tenor and bass soloists.

It was premiered on 7 May 1824 in Vienna, performed by the Kärntnertor house orchestra and the Gesellschaft der Musikfreunde (today known as the Wiener Musikverein) with soloists Henriette Sontag (soprano), Caroline Unger (alto), Anton Haizinger (tenor) and Joseph Seipelt (bass).

The Sydney Symphony Orchestra first performed the work in October 1940, conducted by Georg Schnéevoigt.

Perhaps our most significant performance was conducted by Willem van Otterloo on 20 October 1973, at the Gala Opening of the Sydney Opera House attended by Queen Elizabeth II.

Other notable performances include those led by Eugene Ormandy (1940), Eugene Goossens (1946, 48, 52, 54), Nicolai Malko (1960), Dean Dixon (1965, 67), Willem van Otterloo (1965), Moshe Atzmon (1970), Sergiu Comissiona (1982, for the ABC's 50th anniversary concert), Stuart Challender (1985, 89), Matthias Bamert (1987), John Hopkins (1988), Charles Mackerras (1988), Edo de Waart (1995, 98, 00, 01), Gianluigi Gelmetti (2005, 07), Vladimir Ashkenazy (2012), André de Ridder (Symphony in the Domain 2013) and Miguel Harth-Bedoya (2013, Sydney Opera House 40th Anniversary Concert).

Our most recent performances were in 2018, conducted by Edo de Waart.

Scoring and history by Hugh Robertson

TEXT & TRANSLATION

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.

Freude!
Freude!

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

Oh friends, not these sounds!
Let us instead strike up more pleasing
and more joyful ones!

Joy!
Joy!

Joy, thou beauteous godly lightning,
Daughter of Elysium,
Fire drunken we are ent'ring
Heavenly, thy holy home!
Thy enchantments bind together,
What did custom stern divide,
Every man becomes a brother,
Where thy gentle wings abide.

Who the noble prize achieveth,
Good friend of a friend to be;
Who a lovely wife attaineth,
Join us in his jubilee!
Yes—he too who but one being
On this earth can call his own!
He who ne'er was able, weeping
Stealeth from this league alone!

Joy is drunk by every being
From kind nature's flowing breasts,
Every evil, every good thing
For her rosy footprint quests.
Gave she us both vines and kisses,
In the face of death a friend,
To the worm were given blisses
And the Cherubs God attend.

As the suns are flying, happy
Through the heaven's glorious plane,
Travel, brothers, down your lane,
Joyful as in hero's vict'ry.

Be embrac'd, ye millions yonder!
Take this kiss throughout the world!
Brothers – o'er the stars unfurl'd
Must reside a loving Father.

Fall before him, all ye millions?
Know'st thou the Creator, world?
Seek above the stars unfurl'd,
Yonder dwells He in the heavens.

NEW SYDNEY SYMPHONY RECORDING

SYDNEY OPERA HOUSE RE-OPENING GALA

“This is a sound for
the generations.”

Sydney Morning Herald

RELIVE THE MAGIC OF THIS LANDMARK EVENT IN AUSTRALIAN MUSIC

Simone Young’s tenure as Chief Conductor of the Sydney Symphony Orchestra began in resounding style in July 2022, with unforgettable performances of Mahler’s *Symphony No.2, Resurrection*, and *Song of the Earth* by First Nations composer William Barton.

Broadcast live around the world, this concert also marked the reopening of the Sydney Opera House Concert Hall after two years of extensive renovations.

Now you can relive the magic of that landmark event in your own home, with its release on vinyl, CD and digital via Deutsche Grammophon – the first time an Australian orchestra has been released exclusively on the famous yellow label in its 127-year history.



Available for sale in the Southern Foyer,
or scan the QR code for purchase, streaming
and download options.





Photo by Peter Brew-Bevan

ABOUT THE ARTISTS

SIMONE YOUNG AM conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young has previously held the posts of General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg, Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of both the Gulbenkian Orchestra, Lisbon and the Lausanne Chamber Orchestra. Her appointment as Chief Conductor of the Sydney Symphony Orchestra has recently been extended through until the end of 2029.

An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of *Der Ring des Nibelungen* at the Bayreuth Festival, Vienna Staatsoper, Berlin Staatsoper, Hamburg Staatsoper and, in 2026, La Scala Milan.

Simone Young has an extensive and celebrated recording catalogue. Her first performance as Chief Conductor in Sydney, featuring Mahler's Symphony No.2 *Resurrection* and the world premiere of William Barton's *Of the Earth* was released worldwide on Deutsche Grammophon, and performances of Elgar & Vaughan Williams, *Das Rheingold* and *Gurrelieder* have been filmed for Sydney Symphony On Demand. Her Hamburg recordings include the *Ring Cycle*, *Mathis der Maler* (Hindemith), *Das Buch mit sieben Siegeln* (Schmidt) and symphonies of Bruckner, Brahms and Mahler. She has also recorded Benjamin Britten Folk songs and songs of Richard Strauss with Steve Davislim, and songs by Wagner and Strauss with Lisa Gasteen.

Simone Young's return invitations to the great orchestras of the world next year will include the Suisse Romande, the Orchestre nationale de Lyon, West German Radio Orchestra Cologne, Orchestre philharmonique de Radio France Paris, National Symphony Orchestra Washington, Los Angeles Philharmonic, the San Francisco and Montreal Symphony Orchestras, Berlin Radio Symphony Orchestra, Bavarian Radio Symphony Orchestra,

Philharmonia Orchestra, London and the BBC Philharmonic Orchestra, Manchester. She also returns to ANAM, Melbourne to lead their orchestra in a 30th birthday celebration Gala performance.

Firmly established as one of the world's leading opera conductors, 2026 will see Simone Young return to the Berlin Staatsoper (*Lohengrin* and *Nabucco*), La Scala Milan (the *Ring Cycle*) and the completion of the Sydney Symphony's *Ring Cycle* in concert with *Götterdämmerung*.

The presentation of Sydney Symphony Orchestra's *Ring Cycle* in concert, commencing in 2023, has played to sold out audiences, standing ovations and 5-star reviews. A second, feature-length documentary film, *Knowing the Score*, showcasing Simone Young and her career was also internationally released in 2023.

In 2025 Simone Young was awarded an Honorary Doctorate from the University of Sydney. Her many accolades also include the 2024 Conductor of the year (British *Opera* magazine), Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, Honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, the 2013 Helpmann Award for Best Individual Classical Music Performance and the Chevalier de l'Ordre des Arts et des Lettres, France.

ABOUT THE ARTISTS

LAUREN FAGAN soprano

Australian soprano Lauren Fagan has rapidly established herself as one of her generation's most compelling singing actresses, acclaimed for her 'glossy, commanding sound' and 'magnificent dramatic power'. A graduate of the Royal Opera House Jette Parker Young Artist Programme, she has returned to Covent Garden as a guest artist as Woglinde (*Das Rheingold/Götterdämmerung*), conducted by Sir Antonio Pappano, Gretel (*Hansel and Gretel*) under Mark Wigglesworth and Musetta (*La bohème*) under Keri-Lynn Wilson.

As part of her 2025/2026 season, Lauren Fagan is thrilled to work with Netia Jones on a new production of *Rusalka* for the Royal Swedish Opera, conducted by Alan Gilbert and to make an anticipated debut as Elsa in Wagner's *Lohengrin* at both Klaipeda Festival and Midsummer Vilnius Festival. Lauren Fagan also returns to Sydney as Tatyana, a role that is central to her future seasons, and collaborates once again with Simone Young and the Sydney Symphony Orchestra, this time in Beethoven's Symphony No.9.

Fagan's early promise was swiftly recognised by the major British companies: at Glyndebourne, she appeared as Avis in the first modern revival of Ethel Smyth's *The Wreckers* under Robin Ticciati, followed by Helena in *A Midsummer Night's Dream* under Dalia Stasevska. Other notable performances include Margarita Xirgu (*Ainadamar*) for Scottish Opera, Mimi (*La bohème*) at Opera North, and Violetta (*La traviata*) at Opera Holland Park, where she was praised for 'mining unsuspected depths of emotion while singing the music with pearly ease' (*The Times*).

International recognition followed with recent highlights including her debut as Komponist (*Ariadne auf Naxos*) in Andreas Homoki's new production at Opernhaus Zürich, where she previously sang Giulietta (*Les contes d'Hoffmann*) under Antonio Fogliani and Gutrune (*Götterdämmerung*) under Gianandrea Noseda. Following her debut as Contessa (*Le nozze di Figaro*) for Canadian Opera Company under Harry Bicket, she received an immediate re-invitation as Tatyana (*Eugene Onegin*), conducted by Speranza Scappucci. As part of Karlsruhe's

International Handelfestspiele, Fagan was acclaimed for exceptional performances as Alcina, and she made important debuts at both Opéra National de Paris and Bayerische Staatsoper in Marina Abramović's *7 Deaths of Maria Callas*. Concertante, Lauren Fagan made her debut as Roxana (*Król Roger*) with Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano and joined Kirill Petrenko and Berliner Philharmoniker at Festspielhaus Baden-Baden and Berliner Philharmonie as Fifth Maid (*Elektra*).

Representing Australia at the 2019 BBC Cardiff Singer of the World Competition, Fagan made her operatic debut as Violetta (*La traviata*) with State Opera South Australia, subsequently appearing with Opera Australia as Suor Angelica under Lydia Yankovskaya.

On the concert platform, Fagan's experience spans from Beethoven's *Ah! Perfido* with Sydney Symphony Orchestra under Simone Young to Barber's *Knoxville: Summer of 1915* with Adelaide Symphony Orchestra under Dane Lam. She has sung Handel's *Messiah* with Toronto Symphony Orchestra under Gustavo Gimeno, Beethoven's Symphony No.9 with Oslo Philharmonic under Klaus Mäkelä, Vaughan Williams' *Serenade to Music* at Last Night of the BBC Proms under Sakari Oramo, and Strauss' *Vier letzte Lieder* in Malmö under Karen Kamensek.



Photo by Victoria Cadisch

ABOUT THE ARTISTS

DEBORAH HUMBLE mezzo-soprano

British/Australian mezzo-soprano Deborah Humble gained a Bachelor of Music Performance from the University of Adelaide and a Masters Degree in Music Research from the Australian Catholic University in Melbourne before becoming a Young Artist at the Victoria State Opera. After further study in London and Paris Deborah was appointed Principal Artist at Opera Australia in 2002. In 2004 she won the coveted Dame Joan Sutherland scholarship and in 2005 she relocated to Germany and became Principal Mezzo-Soprano at the State Opera of Hamburg. After reaching the finals of the International Wagner Competition in Seattle in 2008, Deborah embarked upon a freelance career which has taken her all over the world.

Recognised internationally for her performances of Wagner and the dramatic mezzo repertoire, recent engagements include the mezzo solo in Mahler's Symphony No.2 with the Sydney Symphony Orchestra conducted by Simone Young and presented live on ABC TV. These performances of the Resurrection Symphony celebrated the reopening of the Sydney Opera House Concert Hall. She received a Green Room Award nomination for her performance of Klytamnestra (*Elektra*) for Victorian Opera and for her interpretation of Waltraute in three cycles of Wagner's *Der Ring des Nibelungen* for Melbourne Opera conducted by Anthony Negus. She performed Erda in the same cycles. She was mezzo soloist in Mahler's Symphony No.3 for Queensland Youth Symphony, Rossini's *Petit Messe Solenne* with the Melbourne Symphony and *Messiah* with New Zealand Symphony Orchestra. She sang Waltraute and made her role debut as Fricka in three complete cycles of the *Ring* for Opera Australia conducted by Philippe Augin. Other recent role debuts include Clairon in Strauss' *Capriccio* conducted by Simone Young, and La Cieca in *La Gioconda* alongside Jonas Kaufmann, Saïoa Hernandez and Ludovic Teszler. She also performed Brigitta in *Die Tote Stadt* in Auckland, New Zealand.

In 2024 Deborah made her role debut as La Zia Principessa in *Suor Angelica* with Melbourne Opera. She sang Maria Aegyptiaca in Mahler's Symphony No.8

conducted by Asher Fisch with the West Australian Symphony Orchestra, Elgar's *Sea Pictures* with the Newcastle Youth Orchestra and Waltraute in *Die Walküre* with the Sydney Symphony Orchestra conducted by Simone Young. She performed the opening recital for the Tasmanian Chamber Music Festival in Hobart and gave a solo recital at the Utzon Room at the Sydney Opera House.

In 2025 she makes two role debuts with Melbourne Opera: Magdalena in Wagner's *Die Meistersinger von Nürnberg* and Dalilah in Saint-Saëns' *Samson et Dalilah*. She performs Verdi's Requiem for the Queensland Symphony Orchestra, Beethoven's Symphony No.9 with the Sydney Symphony Orchestra, Mozart's *Requiem* with the London Chorus at Cadogan Hall, and Mahler's Symphony No.3 with the Auckland Philharmonia.

Her recordings include Clarissa in *The Love for Three Oranges* with Opera Australia (Chandos Records conducted by Richard Hickox), Erda, Schwertleite and 1st Norn in *Der Ring des Nibelungen* with the Hamburg State Opera (Oehms, conducted by Simone Young), Erda in the Hong Kong Philharmonic's *Ring Cycle* (Naxos, conducted by Jaap van Zweden), and Mahler's Symphony No.2 with the Sydney Symphony Orchestra (Deutsche Grammophon, conducted by Simone Young). In 2021 she was included on the CD *Marvellous Mezzo-Sopranos and Contraltos* released by Naxos.



Photo by Andrew Keshan

ABOUT THE ARTISTS

SIMON O'NEILL tenor

New Zealander Simon O'Neill is one of the finest heldentenors on the international stage. He has frequently performed with the Metropolitan Opera, the Royal Opera House, Covent Garden, Berlin, Hamburg Vienna and Bayerische Staatsoper, Paris Opera, Teatro alla Scala and the Bayreuth, Salzburg, Edinburgh and BBC Proms Festivals, appearing with a number of illustrious conductors including Daniel Barenboim, Sir Simon Rattle, James Levine, Riccardo Muti, Valery Gergiev, Sir Antonio Pappano, Pierre Boulez, Sir Mark Elder, Sir Colin Davis, Edo de Waart, Kent Nagano, Fabio Luisi, Sir Donald Runnicles, Sir Simon Rattle, Christian Thielemann, Jaap van Zweden, Daniel Harding, Simone Young, Andris Nelsons, Pietari Inkinen, Esa Pekka Salonen and Gustavo Dudamel.

Simon's performances as Siegmund in *Die Walküre* at the Royal Opera House, Covent Garden with Pappano, Teatro alla Scala and Berlin Staatsoper with Barenboim, at the Metropolitan Opera with Runnicles in the celebrated Otto Schenk production returning with Luisi in the Lepage *Ring* Cycle and in the Götz Friedrich production at Deutsche Oper Berlin with Rattle were performed to wide critical acclaim. He was described in the international press as 'an exemplary Siegmund, terrific of voice', 'THE Wagnerian tenor of his generation' and 'a turbo-charged tenor'.

Most recently, Simon performed the title role in *Tristan und Isolde* at Staatsoper Hamburg under Kent Nagano and returned to the Opéra National de Paris as Loge in the new Calixto Bieito production of *Das Rheingold* with Heras-Casado. He also performed Mahler's *Das Lied von der Erde* in Lyon, Düsseldorf, Strasbourg, and Zurich. This season, he takes on the title role of *Siegfried* in concert with the Sydney Symphony and Simone Young, followed by performances of Beethoven's Symphony No.9. He returns to the Hangzhou Philharmonic for Siegfried in *Götterdämmerung* and makes his South American debut as Tristan at Teatro Municipal de São Paulo. On the concert stage, Simon tours a program of Wagner scenes and arias with Pietari Inkinen and the New Zealand Symphony Orchestra, performs *Das Lied von der Erde* in Sydney and Parma, and performs the solo tenor in Mahler's Symphony No.8 at the Reykjavik Arts Festival.

Simon made his Bayreuth Festival debut in the title role of *Lohengrin* in the Hans Neuenfels production with Andris Nelsons and returned as Parsifal in the Stefan Herheim production with Daniele Gatti. Other notable engagements include opening La Scala's season as Siegmund in *Die Walküre* with Barenboim and the Wiener Staatsoper with Welser-Möst. He returned as Siegmund in the Keith Warner Royal Opera House, Covent Garden *Ring* Cycle where he also performed *Lohengrin*, *Fidelio*, Stolzing in *Die Meistersinger von Nürnberg* and Parsifal. He debuted with the Hallé Orchestra as Siegfried in concert with Sir Mark Elder at the Edinburgh Festival and with Jaap van Zweden with the Hong Kong Philharmonic – both performances released on CD. He debuted as Der Kaiser in *Die Frau ohne Schatten* at the Berlin Staatsoper with Simone Young and as the Tambourmajor in *Wozzeck* with Levine at the Metropolitan Opera.

Simon became an Officer of New Zealand Order of Merit in the 2017 Queen's Birthday Honours, he is an alumnus and holds a Doctor of Music (Honoris Causa) from Victoria University of Wellington and is an alumnus of University of Otago, Manhattan School of Music and Juilliard Opera Center. He is a Fulbright Scholar, was the 2005 Arts Laureate of New Zealand and was a grand finalist in the 2002 Metropolitan Opera National Auditions, returning as guest artist in 2007. He also appears on the 1998 New Zealand \$1 performing arts postage stamp.



Photo by Albert Comper

ABOUT THE ARTISTS

SAMUEL DUNDAS bass

Samuel Dundas' performance experience encompasses opera, music theatre and concert performances. He has sung in concert throughout Australia and New Zealand, including with the Sydney, Adelaide, Melbourne, Tasmanian, Queensland and West Australian Symphony Orchestras, the Australian Youth Orchestra and the Auckland Philharmonia Orchestra.

Major role debuts feature prominently in Samuel Dundas' calendar this year, with Dandini (*La Cenerentola*) for Opera Queensland, Dr Falke (*Die Fledermaus*) for West Australian Symphony, Sharpless (*Madama Butterfly*) for West Australian Opera and Figaro (*Il Barbiere di Siviglia*) for Opera Australia. Samuel will also return to one of his key roles, Marcello (*La Bohème*) for both Opera Queensland and New Zealand Opera and to the Sydney Symphony for Beethoven's Symphony No.9 (Simone Young conducting) and to the Tasmanian Symphony for their Christmas Gala concert.

Samuel Dundas' recent engagements include the role of Cave in *Eucalyptus* (Jonathan Mills) for Perth and Brisbane Festivals and for Victorian Opera; Horatio (*Hamlet*; Dean) and his role debut as Wolfram (*Tannhäuser*) for Opera Australia; Enrico in *Lucia di Lammermoor* for Opera Queensland; the Count (*Capriccio*) and the title role in *Galileo* (Richard Mills) for Victorian Opera; Marcello for West Australian Opera and Donner (*Das Rheingold*) for Sydney Symphony Orchestra, Simone Young conducting. On the concert platform he has been heard with the West Australian and Queensland Symphony Orchestras in Beethoven's Symphony No.9, Tasmanian Symphony in Haydn's *Harmony Mass*, Tasmanian and West Australian Symphony Orchestras in Faure's Requiem and in the opening concert of Perth Festival, *Music of the Spheres*.

Samuel has also appeared in the role of Aphron in *The Golden Cockerel* for Adelaide Festival, as Marcello and the title role in *Voss* for State Opera South Australia, Marcello also for Opera Australia, Beethoven Symphony No.9 and Mozart's Requiem for Tasmanian Symphony Orchestra, *Carmina Burana* for Festival of Voices, Hobart and Adelaide Symphony, Ebenezer Scrooge in *A Christmas Carol* for

Victorian Opera, and given recitals including *The Wanderer's Life* in Burnie, for the *Ten Days on the Island Festival*, for Tasmanian Symphony Orchestra, and in the Chamber Landscapes series at UKARIA for Adelaide Festival.

Samuel joined Opera Australia as a member of the Moffatt Oxenbould Young Artist program and subsequently became a principal artist with the company where he has performed many roles, including the title role in Opera Australia's Regional Tour of *Don Giovanni* and the roles of the High Priest, Politician and The Reporter in *Sydney Opera House: The Opera*, celebrating Opera Australia's 60th Anniversary Season on the steps of the Sydney Opera House.

After making his operatic debut with Opera Queensland in 2005, Samuel went on to become a member of Victorian Opera's Artist Development program.

Samuel Dundas is a graduate of the Melba Conservatorium of Music, winner of the Lady Fairfax New York Scholarship and was the proud recipient of the inaugural Dame Heather Begg Award. He is now a member of the vocal faculty at Hobart Conservatorium of Music.



Photo by David Noles

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
Dr Michael Bradshaw, Ezra Hersch Conductor Fellows
Jem Harding, Jean Bernard Marie, Claire Howard Race Rehearsal Pianists

Sydney Philharmonia Choirs is Australia's premier choral organisation. Since it was founded in 1920, SPC has brought people together through music, and for over five decades, it has been the heartbeat of choral performance at the Sydney Opera House.

Led by Artistic and Music Director Brett Weymark OAM and Associate Music Director Dr Elizabeth Scott, and with more than 2,000 singers across six ensembles, SPC brings the full power of the human voice to dynamic music making. From blockbuster choral classics like Verdi's *Requiem* and Orff's *Carmina Burana*, to the soaring soundtracks of films such as *Gladiator*, heartwarming musical theatre and world premieres by leading Australian composers.

Each year, SPC performs approximately 50 performances across Sydney and beyond, collaborating with top-tier orchestras, soloists

and conductors, performing regularly with many of Australia's most prominent arts companies and festivals. SPC has performed in the Sydney Opera House, Hamer Hall Melbourne, the Singapore National Football Stadium, Westminster Abbey, the Tokyo Dome and the Royal Albert Hall. Highlights over the years have included the opening of the Sydney Opera House, the Sydney and Nagano Olympic Games and being the first Australian choir to perform at the BBC Proms. SPC is also proud to have been the choir of choice for the Sydney Symphony Orchestra since 1936.

Sydney Philharmonia Choirs concerts celebrate diversity – of voices, of stories, and of sound – with programs that allow singers and audiences to connect with an exhilarating range of music in languages from English to Gadigal, keeping things fresh with premieres, commissions and new interpretations of beloved classics.



Photo by Keith Saunders

SYDNEY PHILHARMONIA CHOIRS

SOPRANOS

Saskia Albers
Veronica Alfano
Shelley Andrews
Georgina Bitcon
Olga Bodrova
Nikki Bogard
Daniella Brady
Elizabeth Bragg
Anita Burkart
Nicollette Burr
Tracy Chen
Caiyi Chen
Joann Chiang
Suzanne Chin
Anna Claude
Pamela Cunningham
Prasadhini De Silva
Vanessa Downing
Rachel Evans
Elizabeth Farrar
Susan Farrell
Ann-Louise Felton
Rebecca Fitzpatrick
Jehane Ghabrial
Rebecca Gladys-Lee
Judith Gorry
Grace Hardy
Emily Harris
Yoshiko Hasegawa
Helen Huang
Carine Jenkins
Rose Jiang
Claire Jilwan
Jasmin Jungo
Kyou Jung Kim
Monica Jongsuk Kim
Karolina Kulczynska-Le Breton
Yvette Leonard
Christine Li
Samantha Macourt
Alison McDonald
Lindy McMahon
Sarah Moore
Binh-An Nguyen
Jayne Oishi
Camilla Pérez Lacha
Isabella Rahme
Weronika Razna
Georgia Rivers
Allison Rowlands
Chika Sakono
Maya Schwenke
Joyce Tang
Britta Thelen
Katherine Thompson
Lily Tindale
Genni Wetherell
Liv Wishart

ALTO

Meaghan Backhouse
Debra Baker
Katie Blake
Jasmin Borsovszky
Tara Burnes
Amelia Bussing
Cara Caponi
Grace Chen
Erwin D'Souza
Claire Duffy
Corinne Ellul
Jessica Farrell
Susan Gandy
Jane Greaves
Jenny Harry
Kathryn Harwood
Vesna Hatezic
Abigail Hatherley
Chi Wa Ip
Lindy Jefferson
Rachel Maiden
Milly Martin
Teresa Mayo
Clara Mazzone
Donna McIntosh
Maggie McKelvey
Penelope Morris
Sarah Muetterlein
Eugenia Munro
Pepe Newton
Sandy Ng
Wendy Ng
Jane Nieminska
Sophie Nixon
Ines Obermair
Nadia Okumushoglu
Jonquil Ritter
Jolanda Rotteveel
Virginia Rowlands
Rosemary Saunders
Jenni Schofield
Maite Serra
Jan Shaw
Verity Skala
Charlotte Snedden
Megan Solomon
Jessica Tannous
Jean Taylor
Linda Trevor
Carla Trott
Robyn Tupman
Alanna Vaz
Miranda Vaz
Angela Veerhuis
Joanna Warren
Jessica Williamson
Marianna Wong
Priscilla Yuen

TENOR

Peter Allen
James Blomfield
Kevin Chan
Langzi Chiu
Robert Cousins
Malcolm Day
Robert Elliott
Blake Garner
Tony Green
Steven Hankey
Bennett Haskew
Nick Hazell
Leo Hui
Benjamin Jackey
Mel Keenan
Michael Kertes
Hyunmin Lee
Kevin Lee
Alex Lin
Darren Marion
Caleb Mayo
Alistair McDermott
Dimitry Moraitis
Ramez Razi
Kian Shanahan
Martin Stebbings
Victor Tamyang
Robert Thomson
Nicholas Tong
Emanuel Tulloch
Alex Walter
George Watkins
Christopher Whitfield
Will Willitts
Isaac Wong
Samuel Zong

BASS

Jock Baird
Peter Callaghan
Edwin Carter
Andy Clare
Julian Coghlan
Daryl Colquhoun
Robert Cunningham
James Devenish
Roderick Enriquez
Tom Forrester-Paton
Jonathan Geddes
Derek Hodgkins
Peter Hogg
Henrik Hogg
David Jacobs
River Kim
Selwyn Lemos
Dion Marks
Chris Masson
Mark McGoldrick
Frank Monagle
Alan Morrison
Eric Nelson
Craig Nudelman
Kelvin Olive
Ian Pettener
Edward Phillips
Theo Picard
Peter Poole
Raymond Ross
Michael Ryan
Daniel Saunders
Robert Sherrington
Arif Silalahi
Jonathan Smithers
James Twemlow
Ben Waters
Mike Whittaker
Joel Wilkinson
David Wood
Jonathan Wood
Sam Zhan

ABOUT THE ARTISTS

BRETT WEYMARK chorus master

Brett Weymark is one of Australia's foremost choral conductors. Since 2003 Brett Weymark has conducted the Sydney Philharmonia Choirs throughout Australia and internationally. He has also conducted the Sydney, Adelaide, Queensland, West Australian and Tasmanian symphony orchestras, Orchestra of the Antipodes, Sydney Youth Orchestra, New Zealand Symphony Orchestra, Hong Kong Philharmonic and productions for WAAPA, Pacific Opera and OzOpera. He has performed with Opera Australia, Pinchgut Opera, Australian Chamber Orchestra, The Song Company and Musica Viva.

He studied singing and conducting at Sydney University and the Sydney Conservatorium of Music and continued conducting studies with Simon Halsey, Vance George, Daniel Barenboim and Sir John Eliot Gardiner, amongst others.

His performances have included Bach's Passions and Christmas Oratorio, the requiems of Mozart, Verdi, Duruflé and Fauré and Orff's *Carmina Burana*. He is champion of Australian composers and has premiered works by Matthew Hindson, Elena Kats-Chernin, Peter Sculthorpe, Ross Edwards and many others. He has prepared choirs for Sir Charles Mackerras, Zubin Mehta, Edo de Waart, Vladimir Ashkenazy and Sir Simon Rattle. He has recorded widely for the ABC and conducted film scores, including *Happy Feet*, *Mad Max Fury Road* and *Australia*.

Recent highlight performances include Sondheim's *Sweeney Todd* (West Australian Opera), Paul Stanhope and Steve Hawke's *Jandamarra* (SSO), Michael Tippett's *A Child Of Our Time* (Adelaide Festival) and *Carousel* (State Opera South Australia). In 2023, he has led Sydney Philharmonia Choirs in *Handel's Samson*, *The Golden Age of Broadway* for the Sydney Opera House's 50th anniversary Inside Out at the House festival, *Verdi's Requiem* and ChorusOz in Mahler's Eighth Symphony.

In 2001, Brett was awarded an Australian Centenary Medal. In 2021, he was awarded the Medal of the Order of Australia for services to the performing arts through music.

Brett is passionate about singing and the role that music plays in both the individual's wellbeing and the overall health and vitality of a community's culture. Music can transform lives and should be accessible to all.



Photo by Keith Saunders

SYDNEY SYMPHONY ORCHESTRA

ARTISTIC LEADERSHIP



Simone Young AM
Chief Conductor



Donald Runnicles
Principal Guest Conductor



Benjamin Northey
Conductor in Residence



Vladimir Ashkenazy
Conductor Laureate



Andrew Haveron
Concertmaster
Vicki Olsson Chair

FIRST VIOLINS



Harry Bennetts
Associate
Concertmaster
*Judy & Sam Weiss
Chair*



**Alexandra
Osborne**
Associate
Concertmaster
*Helen Lynch AM &
Helen Bauer 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



**Alexandra
Mitchell**



**Alexander
Norton**



Léone Ziegler

SECOND VIOLINS



Lerida Delbridge
Principal



Kirsty Hilton
Principal



Marina Marsden
Principal Emeritus



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*



Robert Smith



Maja Verunica

VIOLAS



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



Richard Waters
Principal



Justin Williams
Assistant Principal
*Bob & Julie Clampett
Chair, in memory of
Carolyn Clampett*



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



**Sandro
Costantino**



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



Stuart Johnson



Justine Marsden



Felicity Tsai



Amanda Verner



Leonid Volovelsky

CELLOS



Catherine Hewgill
Principal
*Jacqui & John
Conde AO Chair*



Simon Cobcroft
Associate Principal



Leah Lynn
Assistant Principal



Kristy Conrau
*Deborah Anne
Jones Chair*



Fenella Gill



**Timothy
Nankervis**



Elizabeth Neville



**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



Emma Sholl
Associate Principal
*Robert Constable
& Family Chair*



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



Katlijn Sergeant
Principal

PICCOLO



Shefali Pryor
Principal
Council Chair

OBOES



Callum Hogan

COR ANGLAIS



Alexandre Oguey
Principal
*Dr Rebecca Chin
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