

# GENEVIEVE LACEY & THE SYDNEY SYMPHONY

23 APRIL 2026

City Recital Hall,  
Angel Place

24 APRIL 2026

Wollongong Town Hall



Presenting Partner



SYDNEY  
SYMPHONY  
ORCHESTRA

Emirates

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 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

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### FIRST VIOLINS

**Andrew Haveron**

*Concertmaster*

**Fiona Ziegler**

*Assistant Concertmaster*

Jennifer Booth

Sophie Cole

Alexander Norton

### SECOND VIOLINS

**Emma Jezek**

*Assistant Principal*

Monique Irik

Wendy Kong

Benjamin Li

Riikka Sintonen<sup>o</sup>

### VIOLAS

**Justin Williams**

*Acting Associate Principal*

Rosemary Curtin

Stuart Johnson

### CELLOS

**Catherine Hewgill**

*Principal*

Fenella Gill

Adrian Wallis

### DOUBLE BASSES

Benjamin Ward

### KEYBOARD

**Neal Peres Da Costa\***

*Guest Principal*

### THEORBO

**Simon Martyn-Ellis\***

*Guest Principal*

**Bold** Principal

\* Guest Musician

<sup>o</sup> Contract Musician

## 2026 CONCERT SEASON

# GENEVIEVE LACEY & THE SYDNEY SYMPHONY

LABYRINTHS OF TIME

**Andrew Haveron** violin/director  
**Genevieve Lacey** recorder  
**Musicians of the Sydney Symphony Orchestra**

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**ERKKI VELTHEIM** (born 1976) *after Playford*  
*A Playford Maze – Montage from ‘The Dancing Master’*

**GILLES BINCHOIS** (c.1400–1460) *arr. ILLEAN*  
*Chansons*  
*Amours merchi*  
*Adieu, adieu*

**TOM COULT** (born 1988)  
*Prelude (after Monsieur de Saint-Colombe)*

**LISA ILLEAN** (born 1983)  
*Swell-song* WORLD PREMIERE

**CAROLINE SHAW** (born 1982)  
*Entr’acte*

**GIUSEPPE SAMMARTINI** (c.1695–c.1750)  
*Recorder Concerto in F*  
i. Allegro  
ii. [Siciliano]  
iii. Allegro assai

**THOMAS ADÈS** (born 1971)  
*Shanty – Over the Sea*

**ALICE CHANCE** (born 1994)  
*Nose-scrunch Reel*

**Thursday 23 April, 7pm**  
City Recital Hall, Angel Place  
Classics in the City

**Friday 24 April, 7.30pm**  
Wollongong Town Hall

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### Pre-concert talk

By Casey Green in the  
Function Room, Level 1,  
at 6.15pm (Thursday).

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### Estimated durations

This concert will run for  
approx. 1 hour, with no interval

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### Cover image

Photo by Pia Johnson

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Presenting Partner



**ELECTRICAL  
& DATA  
SUPPLIERS**

**Emirates**

Principal Partner



Photo by Keith Saunders

## ABOUT THE ARTISTS

### **Genevieve Lacey** recorder

Musician and arts advocate Genevieve Lacey creates, performs and curates. Her work can be experienced in museums, concert halls, parks and gardens, festivals and the digital realm. A tireless champion of Australian music, and the centrality of arts and culture in any thriving community, she's been touring internationally for decades as a recorder virtuoso, has a substantial recording catalogue, a swathe of awards, and an ABC film *Recorder Queen* has been made about her life. She serves her community in countless voluntary ways, advising and mentoring in diverse contexts.

Works include *Breathing Space* (a permanent sound installation for the National Museum of Australia), *Finding Our Voice* (a hybrid festival, celebrating Australia in sound), *Consort of the Moon* (a massed choral ritual), *Pleasure Garden* (a listening garden), *Recorder Queen* (a semi-animated documentary film), and *Soliloquy* (a re-invention of the solo recital). Current collaborators include writers Alexis Wright and Chloe Hooper, composer-improviser Erkki Veltheim and theatre maker Michael Kantor.

As a recorder virtuoso, Genevieve makes regular appearances as a soloist with Australian and international orchestras including the Australian Chamber Orchestra, City of London Sinfonia, Tapiola Sinfonietta, Concerto Copenhagen, the Sydney, Melbourne, Tasmanian and Adelaide Symphony Orchestras and Melbourne Chamber Orchestra. She has performed at the Lindau International Convention of Nobel Laureates, for Queen Elizabeth II in Westminster Abbey, as a concerto soloist in the Royal Albert Hall for BBC Proms, at the opening night of the London Jazz Festival and on a basketball court on Thursday Island with Australian indigenous ensemble The Black Arm Band.

An advocate for her instrument as well as for contemporary composition, Genevieve has commissioned and premiered works by composers as wide-ranging as Australians Lou Bennett, Brett Dean, Elena Kats-Chernin, Andrea Keller, Mary Finsterer, Hollis Taylor, Paul Grabowsky, Liza Lim and Ben Frost, as well as Erkki-Sven Tüür (Estonia), John Surman (UK), Max de Wardener (UK), Jan Bang (Norway), Christian Fennesz (Germany), David Lang (USA), and Wang Peng (China).

Genevieve currently serves on the board of A New Approach (ANA) and chairs ANA's Advisory Group. She's a former Chair of the Australian Music Centre board (2016-21), artistic director and co-executive producer for *Finding Our Voice* (2021-23), artistic advisor to UKARIA Cultural Centre (2015-23), and inaugural artistic director for Musica Viva's FutureMakers (2015-22). Her curatorial expertise has been sought out by LiveWorks (Performance Space 2020-22), Rising (2019-20), Adelaide Festival (2019), and Melbourne Recital Centre, where she was artist-in-residence (2018). She's currently the curator for Utzon Music, Sydney Opera House and Boyd Music Series, Bundanon.

With an extensive and ever-expanding discography, Genevieve has won ARIA and AIR awards, Helpmann and Green Room awards, Churchill, Freedman and Australia Council Fellowships, the Melbourne Prize for Music (Outstanding Musician Award), Excellence in Classical Music (Australian Women in Music Awards), John Truscott Artists Award and the Sidney Myer Individual Performing Arts Award. In 2024, *Breathing Space* won Work of the Year, Electroacoustic/Sound Art in the AMC/APRA AMCOS Art Music Awards, and Genevieve was honoured with the National Luminary award.

## ABOUT THE ARTISTS

**Andrew Haveron** violin/director  
*Sydney Symphony Concertmaster,*  
*Vicki Olsson Chair*

Concertmaster of the Sydney Symphony Orchestra since 2013, Andrew Haveron has been described by *The Sunday Times* as ‘...a charismatic and brilliant soloist who needs fear no comparison.’

A laureate of some of the most prestigious international violin competitions, Andrew studied in London at the Purcell School and the Royal College of Music. Andrew is a highly respected soloist, chamber musician and concertmaster. As a soloist, Andrew has collaborated with conductors such as Jiří Bělohlávek, Sir Colin Davis, Sir Roger Norrington, David Robertson, Stanislaw Skrowachewski and John Wilson, performing a broad range of well-known and less familiar concertos with many of the UK’s finest orchestras.

His performance of William Walton’s Violin Concerto with the Sydney Symphony Orchestra in 2015 was nominated for a Helpmann Award. Andrew’s playing has also been featured on many film and video-game soundtracks, including Disney’s *Fantasia* game, which includes his performance of Vivaldi’s *Four Seasons* with the Academy of St. Martin-in-the Fields. Andrew has also appeared recently in recitals around Australia with pianists Anna Goldsworthy, Piers Lane and Simon Tedeschi.

In 1999 Andrew was appointed first violinist of the internationally acclaimed Brodsky Quartet. A busy schedule saw the quartet perform and broadcast in their unique style all over the world. Amassing a repertoire of almost 300 works, they enjoyed collaborations with outstanding artists and commissioned many new works from today’s composers, and were famed for their barrier-breaking cross-genre projects. Andrew recorded more than fifteen albums with the quartet, receiving numerous industry awards. Andrew has also appeared with other chamber groups such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby and Ensemble Q.

Andrew is also in great demand as a concertmaster and orchestra director, and has worked with all the major symphony orchestras in the UK and many further afield. In 2007 he became concertmaster of the BBC Symphony Orchestra, broadcasting frequently on BBC Radio and enjoying many appearances at the BBC Proms including the famous Last Night. Joining the Philharmonia Orchestra in 2012 Andrew also led the World Orchestra for Peace at the request of its conductor Valery Gergiev, and again in 2018 at the request of Donald Runnicles. In 2004 Andrew received an honorary Doctorate from the University of Kent for his services to music.

He plays on a violin made in 1757 by GB Guadagnini; a generous loan to the Sydney Symphony Orchestra by Vicki Olsson for Andrew’s use.



Photo by Jez Smith



Genevieve Lacey and Marshall McGuire (harp) performing in 2021. Photo by Gregory Lorenzutti.

# GENEVIEVE LACEY: BREATHING NEW LIFE INTO THE RECORDER

*Genevieve Lacey has spent a lifetime proving that the recorder is a magnificent, versatile, living instrument – something Sydney audiences will be able to witness firsthand in her Sydney Symphony Orchestra debut this month.*

**By Hugh Robertson**

For many, merely mentioning the recorder brings back memories of primary school and the enthusiastic squeaking of a roomful of children. Genevieve Lacey has spent a lifetime confounding those expectations, demonstrating the extraordinary potential of these instruments through her own exquisite playing and genre-defying programming. Her compelling musicianship and passionate advocacy have seen her become one of the most admired artists in the industry, winning countless awards both at home and abroad, serving in artistic leadership positions around the country and restlessly pushing the boundaries of not just her own instrument but of music in general.

Remarkably, in her decades-long career, this concert will be her first time playing with the Sydney Symphony Orchestra. But what a way to make your debut, with a journey through more than 400 years of music that demonstrates a small but compelling slice of her musical world. It's a concert that ranges from the 15th century to the 21st (including a world premiere), touches on classical music, folk tunes and sea shanties and above all else explores the way that music manipulates time and our perception of it.

This wide-ranging and eclectic program reflects Lacey's own musical background.

# FEATURE ARTICLE

She was born in the highlands of Papua New Guinea where western classical instruments were hard to come by, but after the family moved to Port Moresby she found a community of recorder players and never looked back.

‘That’s how it all began, and then I was incredibly fortunate – we moved a couple of times, first to Canberra and then to Ballarat in regional Victoria, and in both those places we found extremely positive teachers,’ she recalls with a smile. ‘Those people that literally change your life and change the lives of many people in the community. I really owe a great gratitude and joy and skill to those brilliant teachers when I was a child.’

‘Then I did more formal training, first at Melbourne and then in Switzerland and Denmark, then came back to Melbourne and did some more studies. I’ve had the great privilege of a long formal education and being in many different contexts where people think about music quite differently.’

‘You know how they say it takes a village to raise a child? I think it takes multiple different locations to raise a musician.’

In conversation Lacey is thoughtful and considered, pausing before answering questions and occasionally mid-sentence when searching for precisely the right word. She has an incredible energy: wide-eyed and idealistic and ambitious but with a steeliness tempered by decades of carving out a niche in Australia’s musical landscape.

‘I think my family would probably say that it was clear to them quite early [that I would spend my life in music] because I was just possessed with music. I was one of those unusual children where parents would never need to ask me to practice. I just loved being *inside* sound and that connection between your imagination and your own emotion.’

One of the challenges for an aspiring recorder player is that there aren’t traditional pathways in the way that there are for other orchestral instruments. Lacey acknowledges that the pathway for her instrument ‘is perhaps more flexible, more improvised’ than for others, but is quick to pay homage to those who paved the way for her.

‘In Australia we have a long and amazing tradition of recorder players, so there’s a generation of pioneers prior to me – almost two generations – who already were forging quite extraordinary paths and doing something that hadn’t been done in this country before. I was mentored and supported by really courageous, imaginative, generous people, so I had these incredible role models quite early.’

‘But I had lots of practical people in my life, who loved me very much, who were very concerned about that [lack of clear pathway], understandably. “Are you sure? Are you really sure? Is it even possible to do that in Australia?” But I guess I just decided to do it.’

‘I was met with such generosity by listeners, by colleagues, by presenters, by all the people in our community who helped to make music happen, keep it alive through their connection with it.’

‘I feel like I’ve been unbelievably fortunate in this life in music, and for me the of taking these humble beautiful instruments and just sort of going, “What would happen if...” is endlessly fun.’

One gets the sense that Lacey had endless fun putting this program together, an eclectic mix of sounds and styles from around the world and through the centuries, from Alice Chance (born 1994) to Gilles de Bins dit Binchois (c.1400–1460).

As Lacey explains, it all started with her sitting and thinking about time, and falling down a rabbit hole of the work of the Italian philosopher physicist called Carlo Rovelli – as one does.

‘He talks about time in really mind-blowing ways,’ says Lacey, the wonder and awe clear in her voice. ‘I was thinking about music, which is a time-based art – it only exists in time, yet it’s intangible – and its ability to warp time when we listen to it. Suddenly time stops, or it stretches, or it takes us back in our own memories.’

‘I started thinking about trying to construct a program that might have that kind of an effect on a listener, and that might celebrate

## FEATURE ARTICLE

composers who play with time in particular ways. So quite a few of these pieces are composers are looking to times outside their own historical period for inspiration. And that's interesting to me.

'Also on my mind was that my instrument is one that that Sydney Symphony listeners don't encounter live often, so I wanted to bring some core repertoire for me, as well as just take them on a listening adventure to places where the orchestra might not so regularly go.'

Central to this program is the world premiere of a brand-new work by Australian composer Lisa Illean, *Swellsong*.

'I love Lisa's music,' Lacey says. 'I have been listening to her avidly for many years now. She writes music that's deeply sensitive, highly intelligent, very understated in a kind of exquisitely refined, still way – and I always thought that something about her sensibilities would match the recorder very beautifully.'

'The Orchestra were generous enough to support this commission, and Lisa was kind enough to find time in her very busy schedule to write a new piece for bass recorder. It's very quiet, beautifully sonorous, quite fragile and really kind of aching. I can't wait to play it.'

'[When building a program] primarily I'm trying to think about it from the audience's perspective. I really like to try to concoct listening experiences for people that that will take them in and out of quite different worlds – but somehow that there's some intuitive link between them.'

'In this instance it was very much about linking what I felt were aesthetics or sensibilities between these sound worlds or these composers. Much of what people will hear is really quite gentle. And if it's not that, it's gently joyful. There is folk songs, with sea shanties and reels – and of course the recorder has a long association with all those kinds of forms. There's a little thread of dance-like music, as well as things that are more abstract.'

'I'm hoping that someone sitting in the hall can hold onto things that they know or that feel familiar, and then gently drift on a tide of something that's not so familiar but somehow feels related, and then perhaps go a little bit further out to sea and then come home again.'

Listening to Lacey talk about her unfairly maligned instrument is like listening to someone describe a dear friend – in she agrees that her relationship with her recorders is an extremely close one.

'I love them dearly,' she enthuses. 'They are such extraordinary companions through my life. We travel together, we spend thousands of hours together and I am playing them for hours and hours every day. I think most musicians have a really particular relationship with their instrument, but with these I literally breathe life into them. There's a deep connection there.'

'They do each have such different characters. I love that about them. To me – even though there's no logic or science in this – they are creatures, and if you really pay attention to them they come alive in your hands. They are wooden and they notice the surroundings: temperatures, humidity, getting on and off planes.'

'Also, if I play one instrument too much it gets tired. Because it absorbs moisture, it can sound like it's got a slightly husky throat, or it's got a bit of a cold. I love that, because they're wooden, they are organic and alive.'

What could be better than an evening of music-making with friends?

# ABOUT THE MUSIC

## TIME'S LABYRINTH

*Genevieve Lacey writes:*

Time, as contemporary physicist Carlo Rovelli tells us, is merely a perspective, a point of view agreed and shared by humans. Chronology and continuity are stories we tell ourselves, to help make sense of our existence. In reality, the universe is a series of countless events taking place at rates and in relationships we can't possibly understand, with all things in a continual state of transformation.

Music is the art form most intimately involved with time and its mysteries. In our psyches and bodies, music emerges in time but may expand or contract it, still it completely, or fold it backwards and forwards in uncanny and magical ways.

This program plays with time, as do all its composers, creating works that often cross-reference styles, sounds and compositional concepts outside the period of their creation. It's a labyrinth of contemplation on time's infinitely beautiful haze.

## ABOUT ERKKI VELTHEIM

Erkki Veltheim is an Australian composer and performer. He has been commissioned by the Adelaide Festival, Vivid Festival, Australian Art Orchestra, Sydney Symphony Orchestra and Musica nova Helsinki, and his works have been performed by groups such as the London Sinfonietta, defunensemble, Melbourne Symphony Orchestra and Sydney Symphony Orchestra. He composed the orchestral works for celebrated Australian Indigenous musician Gurrumul's posthumous album *Djarimirri*.

Veltheim's cross-disciplinary projects include audiovisual performance works, installations and film soundtracks including *Gurrumul* (directed by Paul Williams).

He was the arranger and Musical Director for *Bungul* (2020 Sydney, Perth and Adelaide festivals) and *The Genius of John Rodgers* (2019 Queensland Music Festival), has performed with the Australian Art Orchestra, Australian Chamber Orchestra, Berlin Philharmonic Orchestra, Elision and Ensemble Modern and Ensemble musikFabrik, and is a member of the improvising trio North of North with Scott Tinkler and Anthony Pateras. He has played with many musicians including Chris Abrahams,

Mark Atkins, Bae Il Dong, William Barton, Han Bennink, Anthony Burr, Cat Power, Clocked Out, Brett Dean, Robin Fox, Paul Grabowsky, Shane Howard, Mike Patton, Stephen Pigram, Jon Rose, Wadada Leo Smith and Amanda Stewart.

## ABOUT A PLAYFORD MAZE

London in 1651 saw the first of several editions of *The English Dancing Master Or, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance*. It was compiled and published by John Playford, and sold at his shop in the Inner Temple 'neere the church door.' Playford published a great deal of music but was almost certainly not the author of any of the tunes in *The Dancing Master*. This invaluable compendium was regularly reissued well into the 18th century, and has maintained its hold. Benjamin Britten raided the collection for his Suite on English Folk Tunes, Op.90, 'A time there was...,' and Anna Clyne's recent *Masquerade* is based on its material.

Erkki Veltheim's *A Playford Maze – Montage from 'The Dancing Master'* is

a kind of rondo montage: intercut scenes imagined from the perspective of a protagonist who wanders into a maze where at each turn different dances are heard, or same ones are re-heard from a new vantage point. The *ritornello* is a dance named after Hyde Park, which had been opened to the public in 1637 by Charles I and quickly became an integral social focal point for Londoners. At times, the twists of the labyrinth lead to distant places and times. At times, fictitious wild birds threaten to disrupt our peaceful pastoral idyll.



Engraving of John Playford by David Loggan (1634-1692).

# ABOUT THE MUSIC

## ABOUT LISA ILLEAN

Born in Australia but based in the United Kingdom, Lisa Illean has written orchestral and chamber music, including *An acre ringing, still* and *Tiding* for electric guitar. Partly inspired by the woodcut *Deep Water* by the German visual artist Christiane Baumgartner, *Tiding* is the first in a series of works for varied instrumentations/ electronics: *Tiding II* was created at Experimentalstudio des SWR and commissioned by SWR for Donaueschinger Musiktage (2021), while *Tiding III* was commissioned by Festival d'Automne and Ensemble NIKEL with support from the Ernst von Siemens foundation and first performed at IRCAM Centre-Pompidou in October 2025. Other recent works include a Piano Sonata in ten parts commissioned by Wigmore Hall for Cédric Tiberghien, and *arcing, stilling, bending, gathering*, a work for piano, string ensemble and pre-recorded sounds.

Illean has received commissions from Finding Our Voice/Ukaria Cultural Centre, Melbourne Symphony Orchestra and Sydney Symphony Orchestra, for which she composed *Land's End*.

In recent years she has made a number of long-form pieces with both performed and pre-recorded material, in close development with one or two others. This process often includes unadorned 'everyday' instruments, such as simple zithers; exploring visual analogies and tactile ways of sketching. She draws on her knowledge of acoustics, tuning and electronics to pose questions about how to combine seemingly disparate elements.

## ABOUT CHANSONS

Gilles de Bins (or Binche – c.1400-1460), was a product of the most brilliant European court of its day, that of the Dukes of Burgundy. Binchois, as history knows him, was born in Mons in present-day Belgium, and was in service as chaplain and composer to various worthies, notably that of duke Philip the Good.

He was prolific in both secular and sacred genres (though without, it seems, composing a setting of the Mass), but, unlike his colleague Guillaume Dufay, didn't enjoy international recognition and was arguably less ambitious in his musical experimentation.

His chansons – often settings of poetry about unrequited love – contain some of his best music. They are less challenging, perhaps, than Dufay's; often in triple time, they rely on shortish phrases, and tend to favour the upper of the usual three voices; they are, as Alec Harman notes, 'lyrical rather than learned.'

*Illean writes that:*

*Chansons* adapts songs by Gilles Binchois, recorded in the MS Canon Misc.213. The first song, *Amours merci* (Love, thank you) is translated for an ensemble of 12 string instruments. The second, *Adieu, adieu* (Farewell, farewell) diffracts and collages Binchois' exquisite descending lines in cascades, creating a sonorous recollection (a literal 're-membering') of this song. The string ensemble is for this adaptation dispersed into three string quartets that augment and illuminate one another.

## ABOUT TOM COULT

Tom Coult was born in London in 1988. His orchestral music has been performed by London Philharmonic and Adelaide Symphony Orchestras, Manchester Camerata, Los Angeles Chamber Orchestra, Ernen Festivalorchester, Scottish Ensemble, Ensemble Resonanz and Trondheim Soloists. The 2025 BBC Proms saw the premiere of *Monologues of the Curious*.

Coult's first opera, *Violet*, with text by Alice Birch, was premiered in 2022 at the Aldeburgh Festival. He has been Composer-in-Residence at Aldeburgh Festival, Switzerland's Musikdorf Ernen Festival and Oxford Lieder Festival, and has written pieces for BBC Symphony Orchestra (including *St John's Dance* to open the First Night of the 2017 BBC Proms), Mahler Chamber Orchestra, London Sinfonietta, Arditti Quartet, Britten Sinfonia, Marian Consort, Hermes Experiment and Dunedin Consort. Further performances have come from Royal Philharmonic and Royal Netherlands Philharmonic Orchestras, Quatuor Diotima, Australian Chamber Orchestra and Orchestra of Opera North.

## ABOUT THE MUSIC

### ABOUT *PRELUDE* (AFTER MONSIEUR DE SAINTE-COLOMBE)

The Sainte-Colombe family of violists-de-gamba entered modern popular culture through the 1991 film *Tous les matins du monde*, in which the composer and performer Marin Marais (played by Gérard Depardieu) recalls his studies with the enigmatic Monsieur de Sainte-Colombe in the 17th century. Sainte-Colombe's son (Monsieur de Sainte-Colombe le fils) is even more enigmatic, and known only for a series of five suites for solo instruments.

*Tom Coult writes:*

This Prelude reworks part of a beautiful 17th-century suite for solo bass viol by Monsieur de Sainte Colombe le fils. The sparser lines of the solo viol are refracted into a deep, rich ensemble of five low string instruments – implied harmonies made audible, new ones added, everything getting generally thicker and creamier.

I've also written in a lot of decoration and rhythmic freedom – trying to capture some of the liquid freedom that can lift music of this period off the page.

### ABOUT *SWELLSONG*

*Lisa Illean writes:*

I began *Swellsong* by working with the plainchant *Fulcite me floribus* (Strengthen me with flowers), a liturgical text from the Song of Songs recollecting love and grief transfigured through faith. I have imagined the chant slowed and diffracted – a phenomenon associated with light, water and time. The bass recorder part reads: 'As keen, clear and tender as grief, at times enveloped by the strings.'

Behind the eleven musicians on stage, pre-recorded strings are projected quietly through a pair of speakers. These recordings provide 'exposures' of musical material in the piece, somewhat analogous to the process of overlaying successive, often filtered exposures of the same photographic image.

The music is unhurried; I ask the musicians to perform their lines 'as if suspended, in waves'. I imagined here the gentle swells of a haven 'out of the swing of the sea' (Gerard Manley Hopkins).



Tom Coult © Matthew Johnson



Lisa Illean

# ABOUT THE MUSIC

## ABOUT CAROLINE SHAW

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist and vocalist. Shaw is the recipient of the Pulitzer Prize in Music, an honorary doctorate from Yale, four Grammys, and a Thomas J Watson Fellowship. She has written and produced for iconic artists and ensembles across the musical spectrum, including Rosalía, Renée Fleming, Yo-Yo Ma, Tiler Peck, Nas, Kanye West, the LA Phil, the NY Phil and others. Recent tv/film/stage scoring projects include *Leonardo Da Vinci*, *Julie Keeps Quiet*, *Fleishman is in Trouble*, *The Sky Is Everywhere*, vocal work with Rosalía (MOTOMAMI), *The Crucible*, *Partita*, *Moby Dick* and *LIFE*. Other touring projects include shows with Sō Percussion, Ringdown, Attacca Quartet, Roomful of Teeth, Graveyards & Gardens, Gabriel Kahane and Kamus Quartet. Her favourite colour is yellow, and her favourite smell is rosemary.

## ABOUT ENTR'ACTE

*Caroline Shaw writes:*

*Entr'acte* was written in 2011 after hearing the Brentano Quartet play Haydn's Op.77 No.2 — with their spare and soulful shift to the D flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op.77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolour transition.

This string orchestra version was commissioned by the Boston chamber orchestra A Far Cry in July 2014.

## ABOUT SAMMARTINI

The Sammartini (or San Martini, or Martino) family produced several musicians, including the brothers Giuseppe and Giovanni, born in Milan around the turn of the 18th century.

Both represent a bridge between Baroque and Classical styles: Giuseppe's work is largely in Baroque genres though he experimented with the newly-developing symphony.

A gifted oboist and recorder player, he spent much of his professional life in London, some in the service of the then Prince of Wales.

## ABOUT THE CONCERTO IN F MAJOR

An early copy of this work has the solo part written in B flat, suggesting that it might have been played on sopranino or alto recorder, but it is now generally played on the descant. In three movements, its first, *Allegro*, is in binary form, though with elaborations to the solo part that go beyond mere decoration. The second has no tempo marking but uses the characteristic rhythm of the gracious siciliano dance, while the finale is in fast 6/8 rhythm, recalling the gigue.

## ABOUT THE MUSIC

### ABOUT THOMAS ADÈS

Thomas Adès studied piano at the Guildhall School of Music & Drama, and read music at King's College, Cambridge.

As Composer in Association with the Hallé Orchestra, he wrote *These Premises Are Alarmed* for the opening of the Bridgewater Hall in 1996. He also worked with conductors, soloists and orchestras such as Sir Simon Rattle and the City of Birmingham Symphony Orchestra, Anthony Marwood and the Chamber Orchestra of Europe, the Berlin Philharmonic and Michael Tilson Thomas and the New World Symphony.

His operas *Powder Her Face* (1995), *The Tempest* (2004) and *The Exterminating Angel* have been performed worldwide.

Recent works include *Dawn*, a chacony for orchestra at any distance (2020) and *Märchentänze* for solo violin and piano/orchestra (2021). *Air – Homage to Sibelius* for violin and orchestra was premiered at the 2022 Lucerne Festival, where Adès was Composer-in-Residence.

His chamber music includes two string quartets *Arcadiana* and *The Four Quarters*. More recent chamber music includes the 2021 bass clarinet quintet *Alchymia*, *Forgotten Dances* (2023), *Nővények* (2022) and *Wreath* (for Franz Schubert), a string quintet premiered in 2024.

He is also currently engaged in a two-year residency with the Hallé. From autumn 2025 Adès was artist-in-focus at the Czech Philharmonic and Creative Chair of the Tonhalle-Orchester Zürich; he also leads a series of concerts at the London Symphony Orchestra focusing on Nordic music alongside his own works.



Thomas Adès © Marco Borggreve.

### ABOUT SHANTY – OVER THE SEA

*Thomas Adès writes:*

A shanty is a song in many verses sung by a group of sailors at work. The melody is sung many times, never the same, with a strong rhythmic pulse but not necessarily literal unanimity.

A shanty, along with any folk song in the English-language traditions, creates depth through repetition of the melody and variation of the story.

In this Shanty fifteen individual voices, sometimes together and sometimes divergent, create a widening seascape.

In a shanty, the cyclical verses build a story of the harsh, mechanical routine of the petty captain's rule, and accumulate a longing for mutiny. As in a 'slave spiritual', there is an implied yearning for liberation, freedom from the false, arbitrary regime of the petty masters, and a dream of a safe harbour beyond.

*Shanty* is written for the musicians of the orchestras who play it.

*Shanty* was composed in 2020 for a consortium including the Australian Chamber Orchestra and received its premiere in Wollongong in 2021.

## ABOUT THE MUSIC

### ABOUT ALICE CHANCE

Alice Chance is a sought-after composer, conductor, singer, artist, arranger, writer and educator who has worked with many of the country's most dynamic ensembles including the Sydney Symphony Orchestra, Ensemble Offspring, Gondwana Choirs, Gondwana National Indigenous Children's Choir, Gerib Sik Torres Strait Islanders Corporation, the Australian String Quartet, The Australian Brandenburg Orchestra, The Enigma Quartet, The Acacia Quartet, The Song Company, Musica Viva, Ella Hooper (Killing Heidi), Moorambilla Voices, Sydney Youth Orchestras, Adelaide Chamber Singers, Luminescence Chamber Singers, Willoughby Symphony and the Barangaroo Delivery Authority.

Her works are performed in concert halls (Sydney Opera House, The Kennedy Centre, City Recital Hall, Angel Place), and cathedrals (St Mary's Cathedral Sydney, Stanford Memorial Church California, Trinity Church Wall St New York City.) But her music is also performed in auditoriums, paddocks and showers all around Australia. She graduated with First Class Honours from the Sydney Conservatorium of Music where she studied with Paul Stanhope, Anne Boyd and Daniel Yeadon. She recently completed a masters in composition with Régis Campo at l'École Normale de Musique de Paris–Alfred Cortot and l'Université de Versailles Saint-Quentin. She is based between Paris and Gadigal land, Sydney.



Alice Chance © Soumya Subramanian.

### ABOUT NOSE-SCRUNCH REEL

*Alice Chance writes:*

It's undeniable that a great bit of fiddling can bring the house down. When the Australian String Quartet came to me with the idea of a piece destined to be used as an encore, I thought it was the perfect chance to invite them to get their fiddle on. Nose-scrunch Reel is an original tune which draws heavily from folk and traditional Irish music. When I lived in Melbourne in 2016, I used to busk outside the supermarket playing Irish Reels on my accordion. I was still getting my fingers around the buttons which meant that occasionally some rather surprising harmonies came out. Their combination of wrong and right made me scrunch my nose up with delight. In this piece, I lean into such crunchy chords, made all the more nose-scrunch-worthy by the grit and scrub of bow chops and volatile melodies. In the score, I gave a list of words which might describe a performance of this piece. It included: Raucous, Grinning, Cheeky and Slightly Psychedelic? This version is arranged for recorder and strings.

**Notes by Genevieve Lacey, Gordon Kerry and composers © 2026.**

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