

THE SYDNEY SYMPHONY PERFORMS ORCHESTRAL FAVOURITES

27 MAY 2026

Newcastle Civic Theatre

28 MAY 2026

Coliseum Theatre



“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.

WHAT TO EXPECT IN THIS CONCERT

Expect to enjoy yourself! Maybe your heart will beat a little faster. Maybe your hair will stand on end. It's hard to predict or describe how the vast sound of a symphony orchestra will affect each of us. Just bring an open mind and engage with the music – close your eyes, watch the conductor and the musicians, or just sit back and let the music take you away.



When do I clap?

Good question. Most pieces of music are broken up into different movements – usually, people only clap at the end of a piece, so there will be silent pauses between movements. On the next page you will see how many movements the pieces in this concert have, and the duration of each piece. But the simplest thing is to wait until the conductor turns around – or when everyone else starts applauding.

The conductor may leave the stage and come back on a few times, and acknowledge the different sections of the orchestra. You can keep clapping as long as you want to – and feel free to cheer and stomp your feet if you really enjoyed the concert!



Can I take photos or videos?

You can take photos and videos on your phone during the applause at the end of a piece of music. **Please switch your phone to silent, make sure the flash is off and dim the brightness of your screen so you don't distract other audience members.** And if you share it to your socials, tag us in your posts! We love seeing what people have captured.

Please leave professional and semi-professional camera gear at home and limit yourself to a phone camera inside the venue.



What happens at interval?

The interval will begin when the conductor leaves the stage and the lights go to their full brightness. You can choose to stay in your seat and wait, go to the bathroom, walk around or purchase food or drink from one of the foyer bars.

An announcement will play through the speaker system 10 minutes, 5 minutes and 1 minute before the concert resumes.

2026 CONCERT SEASON

THE SYDNEY SYMPHONY PERFORMS ORCHESTRAL FAVOURITES

IN NEWCASTLE AND WESTERN SYDNEY

BENJAMIN NORTHEY conductor

MANUEL DE FALLA (1876–1946)

The Three-Cornered Hat: Suite No.1 (1919)

- i. Introduction
- ii. *The Afternoon*
- iii. *Dance of the Miller's Wife*
- iv. *The Magistrate*
- v. *The Grapes*

AARON COPLAND (1900–1990)

Appalachian Spring: Suite (1944)

- i. Very slowly
- ii. Fast
- iii. Moderate
- iv. Fast
- v. Still faster
- vi. Very slowly (as at first)
- vii. Calm and flowing
- viii. Moderate

INTERVAL

HOLLY HARRISON (born 1988)

Hi-Vis (2021)

MANUEL DE FALLA

The Three-Cornered Hat: Suite No.2 (1919)

- i. *The Neighbours' Dance*
- ii. *The Miller's Dance*
- iii. *Final Dance*

MAURICE RAVEL (1875–1937)

Bolero (1928)

Newcastle Civic Theatre

Wednesday 27 May, 7pm

Coliseum Theatre

Thursday 28 May, 7pm

Pre-concert talk

By Andrew Bukenya in the Coliseum Theatre Foyer at 6.15pm (Thursday only).

Estimated durations

Falla - 10 minutes
Copland – 25 minutes
Interval – 20 minutes
Harrison – 9 minutes
Falla – 15 minutes
Ravel – 15 minutes

The concert will run for approx. 1 hour and 45 minutes

Cover image

By Daniel Boud

We acknowledge the traditional custodians of the land and water on which we work and perform. We pay our respects to First Nations Elders past and present.

Emirates

Principal Partner

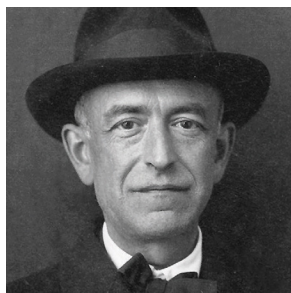
YOUR CONCERT AT A GLANCE

MANUEL DE FALLA (1876–1946)

The Three-Cornered Hat: Suites Nos. 1 and 2 (1919)

Falla's 'ballet with songs', in which a miller and his wife outwit a lecherous magistrate, is unmistakably Spanish in sound, though premiered in London with choreography by the Russian Léonide Massine.

It appeared in 1919, the year that saw the Irish War of Independence and the establishment of the Grand Canyon National Park.



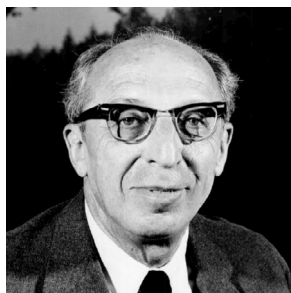
Source: Archivo Manuel de Falla, public domain, via Wikimedia Commons.

AARON COPLAND (1900–1990)

Appalachian Spring: Suite (1944)

Copland's score for the Martha Graham ballet helped set the template for music that depicts big skies and open spaces.

It appeared in 1944, the year that saw the Stauffenberg plot to assassinate Hitler, Gandhi released from jail, and the Cowra breakout.



Copland on CBS Television in 1962

HOLLY HARRISON (born 1988)

Hi-Vis (2021)

Hi-Vis is a nine-minute reimagining of the sound and light of city life, inspired in part by roadworks near the composer's house in Western Sydney.

It dates from 2021, a year that saw supporters of Donald Trump attempt to overthrow the results of the recent Presidential election, a container ship become trapped in the Suez Canal for six days, and the establishment of the AUKUS defence agreement.



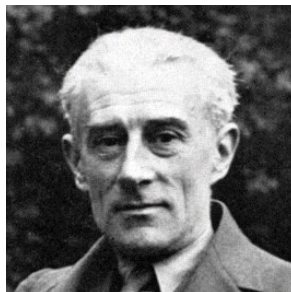
Photo by Steve Broadbent

MAURICE RAVEL (1875–1937)

Bolero (1928)

Ravel's greatest hit came about when choreographer Ida Rubinstein needed a 'Spanish' ballet score. It is music with a slow burn, as a simple melody is repeated again and again in a variety of orchestral colours over an unyielding bolero dance rhythm, building gradually but irresistibly to a shattering climax.

It dates from 1928, the year that saw the first colour TV transmission and the production of the first Speedos.



Ravel in 1932

ABOUT THE ARTISTS

BENJAMIN NORTHEY conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra, Conductor in Residence of the Sydney Symphony Orchestra and the Principal Guest Conductor of the Melbourne Symphony Orchestra. In 2025 he was appointed Professor of Conducting at the Sydney Conservatorium of Music and Director of the Australian Conducting Academy. He has previously held the posts of Associate Conductor of the Melbourne Symphony Orchestra (2010-2019), Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Guest Conductor of the Melbourne Chamber Orchestra (2007-2010).

Northey studied conducting at Finland's Sibelius Academy with Professors Leif Segerstam and Atso Almila after being accepted as the highest placed applicant in 2002. He completed his studies at the Stockholm Royal College of Music with Jorma Panula in 2006.

He previously studied conducting with John Hopkins OBE at the University of Melbourne Conservatorium of Music (2000-2002).

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

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

Northey has collaborated with a broad range of leading artists including Lang Lang, Pinchas Zukerman, Wynton Marsalis, Maxim Vengerov, Anne-Sofie von Otter, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, William Barton, Lu Siquing, Amy Dickson, Slava Grigoryan, Marc-André Hamelin, James Morrison,

Kurt Elling, Archie Roach, Ben Folds, Nick Cave & Warren Ellis, Paul Grabowsky, Tim Minchin, kd Lang, Patti Austin, Kate Miller-Heidke, Megan Washington, Barry Humphries, Meow Meow and Tori Amos.

Northey is highly active in the performance and recording of new Australian orchestral music, having premiered dozens of major new works by Australian composers. He has previously been a board member of the Australian Music Centre.

An ARIA Awards winner, he was voted *Limelight Magazine's* Australian Artist of the Year in 2018. Northey's many recordings can be found on ABC Classics. In 2026, he conducts the Melbourne, Sydney, Adelaide, West Australian, Tasmanian and Christchurch Symphony Orchestras, and will be working again with the Jazz at Lincoln Center Orchestra and Wynton Marsalis in his *All Rise* program, this time with the Pittsburgh Symphony Orchestra.



Photo by Laura Manariti

ABOUT THE MUSIC

ABOUT MANUEL DE FALLA

In 1907 Manuel de Falla was preparing to perform Debussy's *Danse sacrée et danse profane* (Debussy sanctioned a transcription of the harp solo for piano) in Madrid, and wrote to the composer for advice and received a generous response. Later that year Falla left his native Spain in some frustration. Two years before he had won a prize for his opera *La vida breve* ('Life is short'), a work in which he established the principles of working with distinctly Spanish sounds and forms, but when the promised production failed to eventuate, the composer went to Paris for a short break that lasted seven years. There he got to know Debussy, Maurice Ravel, Paul Dukas and Igor Stravinsky and absorbed some of their stylistic idioms, to the extent that when he returned to Spain with the outbreak of World War I his 'ballet with songs' *El amor brujo* (Love, the magician) was criticised as sounding too French.

Falla was born in Cádiz, in Spain's southernmost region, Andalusia, a province known to the Romans as Bætica and much later to the Umayyads as Al-Andalus. Much of Andalusia's distinctive culture has roots in its Islamic history, including what Debussy called the 'stark beauty of the old Moorish cantilenas' and, of course, the whole tradition of flamenco. Despite his parents both being from other parts of Spain (his mother was from Catalonia and his father from Valencia), Falla's first works are steeped in Andalusian traditions.

Returning from France on the outbreak of World War I, Falla settled at first in Madrid where he wrote some of his most enduring works – including *Nights in the Gardens of Spain* and the final version of *The Three-Cornered Hat*. In 1921 he moved to Granada, and began cultivating a more neoclassical style in chamber works and concertos.

With the victory of Francisco Franco's Nationalists in the Spanish Civil War, Falla left Spain in 1939 to live in Argentina (despite that country's own flirtation with militarism and fascism in the 1930s) where he lived, despite inducements from Franco to return, until his death in 1946.



Source: Archivo Manuel de Falla, public domain, via Wikimedia Commons.

ABOUT THE MUSIC

ABOUT THE THREE-CORNERED HAT

In 1907 Falla had left his native Spain in some frustration. Two years before, he had won a prize for his opera *La vida breve* ('Life is short'), a work in which he established the principles of working with distinctly Spanish sounds and forms; but when the promised production failed to eventuate, the composer left for Paris.

Sergei Diaghilev, impresario of the Ballets Russes, was keen to add Falla to a stable of composers that included Stravinsky and Ravel and suggested a ballet of *El corregidor y la molinera* ('The Magistrate and the Miller's Wife'), a novel by Pedro de Alarcón. The war (and the Russian revolution, which meant that Diaghilev was forbidden to enter Spain) intervened, but by way of a 'dry run' Falla produced a pantomime of the story for performance in Madrid. When Diaghilev finally saw the pantomime he suggested several major revisions out of which the 'ballet with songs' *El sombrero de tres picos* ('The Three-Cornered Hat') was born. The new work, which was premiered in London in 1919, had sets by Pablo Picasso and choreography by Léonide Massine.

Alarcón's story tells of an ugly miller and his beautiful wife who are devoted to each other. In Act 1, which more or less corresponds to the first of the suites, a distant song warns that all women should lock their door. The suite itself begins with an evocation of afternoon with its shrill bird calls. The local magistrate passes in a procession past the mill, and returns shortly thereafter to try and seduce the miller's wife. She dances a provocative *fandango*, colluding with her husband to lead the magistrate on and humiliate him, and then teases him with a bunch of grapes. The magistrate realises that he is being set up and leaves angrily. (The Magistrate's Dance in Suite No.1 actually occurs in Act 2.)

Act 2, from which the second suite is drawn, begins with the miller, his wife and their neighbours dancing the *seguidillas*, in celebration of St John's Night. The miller then dances a vibrant *farruca* before being arrested by the magistrate's bodyguard (who has a rather Beethovenian way of knocking on the door...). The magistrate returns and chases the miller's wife; she takes advantage of his falling into the millstream to disappear into the night. The magistrate gets out of those wet things, and leaves them to dry while he takes shelter in the miller's empty hut. The miller escapes from the bodyguards and returns, puts on the magistrate's clothes (including his three-cornered hat, a symbol of authority) and goes off vowing to seduce the magistrate's wife; the magistrate puts on the miller's clothes. The miller's wife returns, as do the townsfolk (with an effigy of the magistrate they propose to burn). Predictably enough, confusion and remonstrances ensue, but once who's who is sorted out, the magistrate is tossed in a blanket and the townsfolk launch into an energetic and triumphant final *jota* – complete with castanets.

ABOUT THE MUSIC

ABOUT COPLAND AND *APPALACHIAN SPRING*

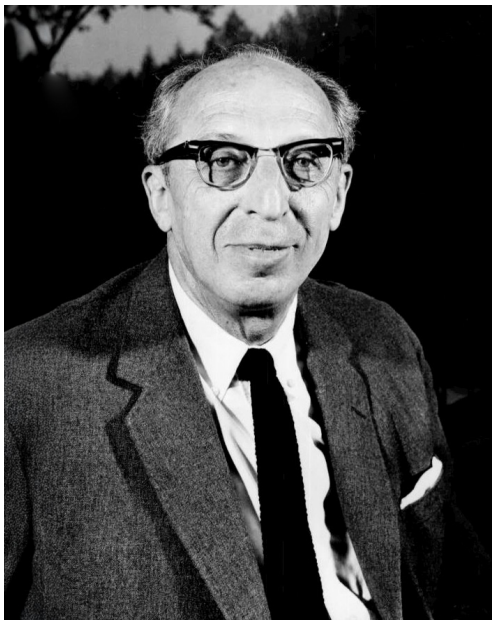
Gordon Kalton Williams writes:

Aaron Copland's suite *Appalachian Spring* originated in a ballet he wrote for the choreographer Martha Graham in the early 1940s. Copland first met Graham in 1931. She wanted to do a ballet on his *Piano Variations*. Copland threw back his head and laughed: 'Very well, but I don't know what on earth you'll be able to do with it.' When he saw *Dithyramb* he was impressed, and a collaboration was born.

In 1942 the great patron of the arts Elizabeth Sprague Coolidge commissioned Graham to stage three ballets – Copland was one of three composers chosen to set music. *Appalachian Spring* was premiered in Washington in October 1944. The score eventually won a Pulitzer Prize and a Music Critics' Circle Award.

Appalachian Spring is one of those works which defines the American spirit in music. As labels go, 'quintessentially American' is pretty accurate, yet *Appalachian Spring*, has attracted its fair share of misunderstandings. For one thing, springtime was not in the creators' heads at the time of writing. At first Copland had no idea what Graham wanted to call the work. He was provisionally calling it *Ballet for Martha*. Then she let him on the secret: *Appalachian Spring*. The words actually come from a section of a poem, *The Bridge*, by Hart Crane, an acquaintance of both the choreographer and composer. They refer to a spring of water on a trail through the Appalachian Mountains.

Much in Graham's concept inspired this most American of scores. Originally called *House of Victory*, Graham's scenario included Bible quotations, a central character who resembled Pocahontas, and several references to the Civil War. The Pocahontas character and Civil War themes were weeded out as the scenario evolved; what was left was a story revolving around a pioneer farmhouse in the Pennsylvania hill country in the early 1800s – a stark symbol of American values.



Copland on CBS Television in 1962

Graham's unique choreographic style – spare and restrained – determined much of the expressive content of the ballet. Set designer Isamu Noguchi noted that Graham was 'in a sense influenced by Shaker furniture, but it is also the culmination of Martha's interest in American themes and in the puritan American tradition.' The values of simplicity and directness led to the use of the Shaker hymn *Simple Gifts*, a song 'previously...unknown to the general public,' recalled Copland.

With the benefit of hindsight, we can tell that much of Graham's aesthetic was in accord with Copland's own compositional inclinations, and which we associate now with the typical American sound. 'Plain, plain, plain!...' said Leonard Bernstein in admiration, 'one of those Puritan values like being fair – you're thrifty.'

ABOUT THE MUSIC

In the spring of 1945, Copland thought of arranging the ballet as an orchestral suite. He trimmed 15 minutes of what was primarily choreographic material, and expanded the original 13-member chamber ensemble to full orchestra. Copland's printed analysis for the suite's New York premiere, which took place with the New York Philharmonic under Artur Rodzinski on 4 October 1945, enables a concert audience to retain an impression of the broader features of the original ballet:

1. Very slowly. Introduction of the characters, one by one, in a suffused light.
2. Fast. Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
3. Moderate. Duo for the Bride and her Intended – scene of tenderness and passion.
4. Fast. The Revivalist and his flock. Folksy feelings – suggestions of square dances and country fiddlers.
5. Still faster. Solo dance of the Bride – presentiment of motherhood. Extremes of joy and fear and wonder.
6. Very slowly (as at first). Transition scenes reminiscent of the introduction.
7. Calm and flowing. Scenes of activity for the Bride and her Farmer-husband. There are five improvisations on a Shaker theme. The theme, sung by a solo clarinet, was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published later under the title *The Gift to be Simple*.
8. Moderate. Coda. The Bride takes her place among her neighbours. At the end the couple are left 'quiet and strong in their new house'...

'*Appalachian Spring* had a great deal to do with bringing my name before a larger public,' recalled Copland in later years, and Copland's orchestration of *Simple Gifts* has become a secondary American anthem.

The storyline of the original ballet implies good Yankee values – solidity, sobriety, industriousness, family and community spirit. Though few people these days know the ballet, there is something in Copland's music, his Enlightened Popular style – the wide-open folksy breeziness, the stoic heroism of melodies constructed starkly from fourths, the simple colours of the orchestration – which has also come to represent these qualities.



Martha Graham c. 1940. Source: *Los Angeles Daily News*, CC BY 4.0, via Wikimedia Commons.

ABOUT THE MUSIC

ABOUT HOLLY HARRISON

Holly Harrison is an Australian composer from Western Sydney. Her music is driven by the nonsense literature of Lewis Carroll, embracing stylistic juxtapositions, the visceral energy of rock, and whimsical humour.

She was Composer in Residence with the Tasmanian Symphony Orchestra from 2020-2022, and is lead mentor for Ensemble Offspring's 2025 Hatched Composer Intensive. This year sees the world premiere of *Hovercraft* by theremin virtuoso Carolina Eyck and the Australian Chamber Orchestra, along with performances from the Melbourne, Queensland, and Sydney Symphony Orchestras. Recent highlights include her saxophone concerto, *Superhighway* by Matt Styles and the West Australian Symphony Orchestra and a residency at the 2024 Canberra International Music Festival.

Her music has been performed by Australia's most celebrated orchestras and artists, and internationally by Oslo Philharmonic, Eighth Blackbird, Alarm Will Sound, Nu Deco Ensemble, Manchester Camerata, City of Birmingham Symphony Orchestra, Nurnberger Symphoniker, Riot Ensemble, Orkest de Ereprijs, Goldmund Quartet, Ensemble Garage, Spokane Symphony, and Catchfire Collective.

She holds a Doctor of Creative Arts from Western Sydney University and is currently Composer in Residence at The King's School, North Parramatta. A committed mentor and educator, she leads workshops and seminars nationally, supporting emerging composers. In addition to composing, Holly plays drum kit and percussion in the improvised rock duo Tabua-Harrison with Joey Tabua (electric guitar).



Photo by Steve Broadbent

ABOUT *HI-VIS*

The composer writes:

Hi-Vis is inspired by night roadworks. For the majority of 2020 (and beyond!), major roadworks took place outside my Western Sydney home from 9pm to 4am each night: flickering lights, continuous drilling, humming, reversing, beeping, and grinding. Yet, amid lockdown times, I found the rhythms of machinery strangely comforting and exciting, and a gentle reminder of the existence of other people!

Hi-Vis is a musical re-imagining of these sights and sounds, but also a celebration of all things hi-vis, musical and otherwise. Think fluorescent, luminescent and neon colours, LED traffic batons, and, of course, workers in hi-vis vests. I began to imagine what road workers might be listening to, and how the contrast between the strobing lights and dark sky conjured up an almost nightclub-like environment. The piece loosely draws on 'hi-vis' elements of electronic dance music, brass fanfares, boot-scooting, and disco, all filtered through the constant on-and-off of earmuffs.

ABOUT THE MUSIC

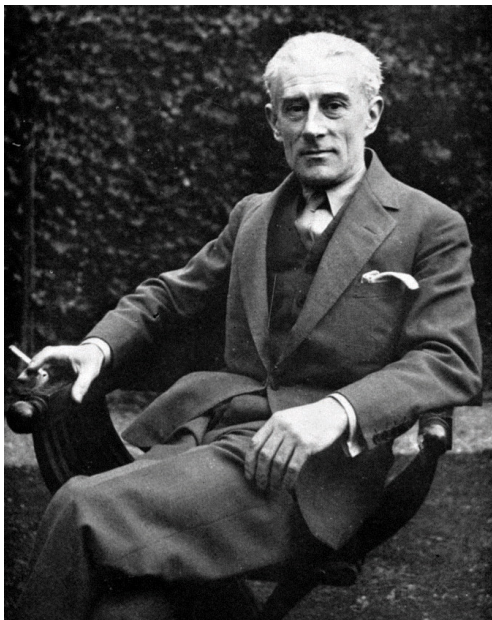
ABOUT *BOLERO*

Poor Ravel. He was joking when he described *Bolero* as a ‘masterpiece without any music in it’, so was very annoyed when the piece became one of his best-known works. In fact it came about when he was asked by the Russian dancer Ida Rubinstein in 1928 to orchestrate parts of Albéniz’s *Iberia* for a ballet with a ‘Spanish’ character.

As it turned out, the rights to Albéniz’s music were not available, so Ravel composed his *Bolero*, based on an 18th-century Spanish dance-form which is characterised by a moderate tempo and three beats to a bar. It has ‘no music’ in that a simple theme is reiterated over and over again, embodied in different orchestral colours each time, including that marvellous moment where it appears in three keys simultaneously. The work has been used and abused in various films but it remains a masterpiece after all, its inexorable tread building massive tension which is released explosively in the final bars.

The music’s erotic charge of constraint and release mirrors the scenario for Rubinstein’s ballet, choreographed by Bronislava Nijinska (Nijinsky’s sister). Ravel had, by no means idly, suggested *Bolero* could accompany a story where passion is contrasted by the mechanised environment of a factory. Nijinska, however, had the dancer in an empty café, dancing alone on a table as the room gradually fills with men overcome, as Michael J. Puri notes, ‘by their lust for her’ which they express through ever more frenetic dance.

Notes by Holly Harrison © 2020, Gordon Kalton Williams (Symphony Australia) © 1998, Gordon Kerry © 2005 (Falla) and 2007/12 (Ravel).



Ravel in 1932

SYDNEY SYMPHONY ORCHESTRA

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Harry Bennetts*Associate Concertmaster*

Jennifer Booth

Sophie Cole

Sercan Danis

Claire Herrick

Emily Long

Alex Mitchell

Leone Ziegler

Liam Pilgrim

Benjamin Tjoa

Brian Hong[°]

Marcus Michelsen*

SECOND VIOLINS

Lerida Delbridge*Principal*

Alice Bartsch

Victoria Bihun

Emma Hayes

Shuti Huang

Monique Irik

Wendy Kong

Robert Smith

Maja Verunica

Riikka Sintonen[°]

VIOLAS

Richard Waters*Principal***Anne-Louise****Comerford***Associate Principal**Emeritus*

Sandro Costantino

Rosemary Curtin

Felicity Tsai

Leonid Volovelsky

Andrew Jezek[°]Stephen Wright[°]

CELLOS

Simon Cobcroft*Associate Principal*

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

Noah Lawrence[†]

Paul Stender*

DOUBLE BASSES

David Campbell

Dylan Holly

Steven Larson

Richard Lynn

Rio Kawaguchi[†]Harry Young[°]

FLUTES

Katie Zagorski**Principal*

Carolyn Harris

Kara Thorpe[†]

OBOES

Liz Chee**Guest Principal*Amy Clough[†]**Alexandre Oguey***Principal Cor Anglais*

CLARINETS

Francesco Celata*Associate Principal*Justin Wang[†]**Alexei Dupressoir****Principal Bass Clarinet*

BASSOONS

Matthew Wilkie*Principal Emeritus*Jay Lee[†]**Bailey Ireland****Contrabassoon*

HORNS

Euan Harvey*Acting Principal 3rd Horn*

Marnie Sebire

Rachel Silver

Emily Miers[°]Lucy Smith[†]

TRUMPETS

Brent Grapes*Associate Principal*

Cécile Glémot

Anthony Heinrichs

Sophie Kukulies[†]

TROMBONES

Scott Kinmont*Acting Principal*

Harrison Steele-

Holmes[†]**Christopher Harris***Principal Bass Trombone*

TUBA

Scott Frankcombe**Guest Principal*

TIMPANI

Antoine Siguré*Principal*

PERCUSSION

Mark Robinson*Acting Principal*

Timothy Constable

Joshua Hill[°]Leah Columbine[†]

Brian Nixon*

HARP

Louisic Dulbecco*Principal*

PIANO

Catherine Davis**Guest Principal*

SAXOPHONES

Alice Morgan**Guest Principal Saxophone***Nicholas Russoniello****Tenor Saxophone***Bold** Principal

* Guest Musician

° Contract Musician

† Sydney Symphony

Fellow

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



Sophie Cole



Sercan Danis



Claire Herrick
*Russell & Mary
McMurray Chair*



Georges Lentz



Emily Long



**Alexandra
Mitchell**



**Alexander
Norton**



Liam Pilgrim



Benjamin Tjoa



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



Shuti 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
Principal
*Robert Constable
& Family Chair*



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

PICCOLO



Katljin Sergeant
Principal

OBOES



Shefali Pryor
Principal
Council Chair



Callum Hogan

COR ANGLAIS



Alexandre Oguey
Principal
*Dr Rebecca Chin
& Family Chair*

CLARINETS



Olli Leppäniemi
Principal



Francesco Celata
Associate Principal
John Curtis AM Chair



**Christopher
Tingay**



Alexander Morris
Principal

BASS CLARINET

BASSOONS



**Todd
Gibson-Cornish**
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