

STRAVINSKY'S THE FIREBIRD

11 JUNE 2026

Concert Hall,
Sydney Opera House



“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.

2026 CONCERT SEASON

STRAVINSKY'S THE FIREBIRD

FAIRYTALES COME TO LIFE

Andrey Boreyko conductor

ANATOLY LIADOV (1855–1914)
Kikimora, Op.63 (1909)

IGOR STRAVINSKY (1882–1971)
The Firebird (1910)
I. *Introduction*

Tableau I:

- II. *Kashchei's Enchanted Garden*
- III. *The Firebird appears, pursued by the Tsarevich Prince Ivan*
- IV. *Dance of the Firebird*
- V. *Prince Ivan captures the Firebird*
- VI. *Supplication of the Firebird*
- VII. *The appearance of thirteen enchanted Princesses*
- VIII. *The Princesses play with the golden apples*
- IX. *Sudden appearance of Prince Ivan*
- X. *Round Dance of the Princesses*
- XI. *Daybreak – Prince Ivan enters the Palace of Kashchei*
- XII. *Fairy Carillon – Appearance of Kashchei's Guardian Monsters – The Capture of Prince Ivan*
- XIII. *The Arrival of the Demon King Kashchei – Dialogue of Kashchei and Prince Ivan – Intercession of the Princesses*
- XIV. *Appearance of the Firebird*
- XV. *Dance of Kashchei's Retinue under the magic spell of the Firebird*
- XVI. *Infernal Dance of the Subjects of Kashchei*
- XVII. *Berceuse of the Firebird*
- XVIII. *Kashchei awakens – Death of Kashchei – Profound Darkness*

Tableau II:

- XIX. *Disappearance of Kashchei's Palace and Sorcery – Reanimation of the Knights who had been turned to stone – General Rejoicing*

Thursday 11 June, 7pm
Symphony Hour

Concert Hall,
Sydney Opera House

Pre-concert talk

By Alice Morgan in the
Northern Foyer at 6.15pm

Estimated durations

Liadov – 8 minutes
Stravinsky – 50 minutes
The concert will run for
approx. 1 hour, with no
interval

Cover image

Andrey Boreyko. Photo by
Jakub Siemiaczko.

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

ANATOLY LIADOV (1855–1914)

***Kikimora*, Op.63** (1909)

The seven-minute concert overture *Kikimora* is one of the few completed works of Liadov. It is a miniature tone-poem describing the miraculous childhood – complete with talking cat – and later life of Kikimora, a morally ambiguous spirit (and guardian of chickens) in Russian folklore.

It was completed in 1909, the year that saw the beatification of Joan of Arc, the foundation of the Anglo-Persian Oil company and NSW win the Sheffield Shield.

Contemporary music included Sergei Rachmaninov's Third Piano Concerto, Jean Sibelius's *Voces Intimae* and Richard Strauss's *Elektra*.



Portrait of the composer Anatoly Konstantinovich Lyadov (1902) by Ilya Repin (1844–1930). Source: Russian Museum/Wikimedia Commons.

IGOR STRAVINSKY (1882–1971)

The Firebird (1910)

The first of Stravinsky's three major scores for the Ballets Russes, *The Firebird* is based on a Russian fairytale of miraculous creatures like the firebird herself, the evil Kashchei, various monsters and a heroic Tsarevich, and unfolds in music of utter brilliance of sound.

It dates from 1910, the year that saw Halley's Comet, the accession of George V of Great Britain and the creation of the Royal Australian Navy.

Contemporary music included Ralph Vaughan Williams's *Fantasia on a theme by Thomas Tallis*, Gustav Mahler's Ninth Symphony and Giacomo Puccini's *La fanciulla del West*.



Igor Stravinsky photographed by George Grantham Bain's news picture agency, c.1920-25. Source: United States Library of Congress.

ABOUT THE ARTISTS

ANDREY BOREYKO conductor

This 2025/26 season, Andrey Boreyko returns to Chicago Symphony and Boston Symphony with Evgeny Kissin. He also conducts the Mozarteum Orchestra at the Salzburg Grosses Festspielhaus. Other highlights include Spanish Radio Orchestra in Madrid, National Arts Centre Orchestra Ottawa, Stuttgart Philharmonic, Sydney Symphony, Adelaide Symphony, Teatro Comunale di Bologna Orchestra, Filarmonica Arturo Toscanini and George Enescu Philharmonic Orchestra.

Following his successful tenure as Music & Artistic Director of the Warsaw Philharmonic Orchestra and Choir, Boreyko joins forces with them again this season: they returned to the International Chopin Piano Competition, appearing at the opening concert, final rounds, and Laureates' concerts of the competition's 19th edition.

A popular guest of the London Philharmonic Orchestra, Boreyko has conducted critically acclaimed subscription programs with them in recent years, with repertoire including Shostakovich's symphonies nos. 5 and 13, *Babi Yar*, and Tchaikovsky's Symphony No.4.

Other highlights from recent seasons include Vienna Symphony Orchestra, Antwerp Symphony, Prague Symphony, Aarhus Symphony, Hamburg State Philharmonic Orchestra, Polish Radio Symphony Orchestra, Vancouver Symphony and New Japan Philharmonic. He has also worked with Royal Scottish National Orchestra, Rundfunk-Sinfonieorchester Berlin, Gürzenich Orchester Köln, Montreal Symphony, Orquesta Sinfónica de Galicia, Sinfonica Nazionale RAI and Orchestra Sinfonica di Milano, with whom he has appeared at Teatro all Scala and the Mahler Festival.

Prior to the conclusion of his successful tenure as Music & Artistic Director of Warsaw Philharmonic Orchestra & Choir in 2024, Boreyko was Music Director of Artis—Naples in the US for eight seasons. Other previous appointments include Music Director positions of Hamburger Symphonies, Berner Sinfonieorchester, Düsseldorf Symphoniker, Winnipeg Symphony and Orchestre National de Belgique.



Photo by Michał Zagórny

ABOUT THE MUSIC

ABOUT ANATOLY LIADOV

Phillip Sametz writes:

‘Nature had bestowed upon him every conceivable gift except energy and perseverance,’ musicologist Michael Calvocoressi said of Liadov, and it is symptomatic of the composer’s reputation that he is better remembered for *not* writing *The Firebird* than for the music he did complete.

Liadov was one of the second wave of Russian composers, the generation of Glazunov and Arensky, who were beneficiaries of the pioneering work done by Glinka, Tchaikovsky, Mussorgsky, Rimsky-Korsakov and Borodin in establishing a language of Russian music. Yet the music of these composers can seem less urgent, more self-consciously cultivated, than that of their immediate predecessors. Liadov’s laziness is perhaps emblematic of the richness and decadence that informed his musical language and that of his contemporaries.

Unlike many composers for whom the establishment of a musical life was a struggle against parental will, Liadov seemed to be born to a musical career. His father, a conductor at the Mariinsky Theatre, was his first music teacher, and his career at the St Petersburg Conservatory was brilliant, if erratic. Once expelled for poor attendance and inattention, he later became a member of staff! He was, by all accounts, a fine teacher, and Rimsky-Korsakov’s textbook on harmony (1886) draws heavily on Liadov’s ideas.



Portrait of the composer Anatoly Konstantinovich Lyadov (1902) by Ilya Repin (1844–1930). Source: Russian Museum/Wikimedia Commons.

Everything in Liadov’s output is small – not in the forces deployed, but in time-scale. There are many piano pieces, songs, some choral music and a dozen orchestral pieces, but the lengthiest work would be about 20 minutes long. This is not because he was tidy-minded, or agonised over every note, as Ravel did. He had grand musical ambitions, but lacked the energy or will to carry them out.

ABOUT THE MUSIC

ABOUT KIKIMORA

Perhaps the greatest of Liadov's unfinished dreams was the opera *Zoriushka*, and it is of interest because some of its music finally touched the ground in two of the composer's best-known works, the orchestral pictures *The Enchanted Lake* and *Kikimora*.

Liadov began to compose *Zoriushka* fitfully in 1879 and was still toying with it in 1909, three librettists and many scenario changes later. The story concerns a princess who falls under the spell of some water nymphs and is rescued by her betrothed, who, while hacking his way through dense forest, sets the dry woods on fire with his sword. Initially Liadov was going to treat the story in the tableaux-like manner of Rimsky-Korsakov's epic fairytale operas, but had a change of heart after seeing the first St Petersburg production of Wagner's *Ring* Cycle in 1889. In the end, his 'ingenious indolence' (as Gerald Abraham calls it) meant that Liadov completed nothing of any significance, except for the ideas that he expanded into independent orchestral pieces.

And it is in *Zoriushka* that we originally find the haunting cor anglais solo which opens *Kikimora*: it was to have been a lullaby sung by a friendly Spirit in Act III of the opera, sending to sleep Prince Visheslav, his courtiers and attendants. But *Kikimora* is based on a Russian legend that bears no relation to the *Zoriushka* story. According to the résumé at the front of the published score:

Kikimora is brought up by a sorcerer in the stony mountains. In her youth she is beguiled, from early morn to late at night, by the tales of foreign lands told by the sorcerer's Magic Cat. From night to dawn Kikimora is rocked in a crystal cradle.

In seven years Kikimora grows up. Thin and dark, her head is as small as a thimble, and her body like a straw. She knocks and rattles from morning to evening, and whistles and hisses from evening to midnight. Then she sits till daylight at a spinning wheel, winding yarn and snipping silk at the loom. And in her mind she spins up evil against all mankind...

The cor anglais solo we hear after the deep, ominous opening chords is the Magic Cat's lullaby, and, in the section which follows, the Cat's tales (no pun intended) are punctuated by gurgles and shrieks from the high woodwind, while the bass clarinet utters mysterious pronouncements. Kikimora suddenly appears to us in grown form, and the brass and xylophone come to the fore. As she takes leave of us, this malevolent sprite contemplates her wicked ways in a mood of cackling mischievousness.

Kikimora is scored for 2 flutes, piccolo, 2 oboes, cor anglais, 2 clarinets, bass clarinet and 2 bassoons; 4 horns and 2 trumpets; timpani, percussion, celeste and strings.

According to most sources, Alexander Siloti conducted the premiere in the Hall of the Nobility in St. Petersburg with the Imperial Court Orchestra in December 1910.

This is just the second time the Sydney Symphony Orchestra has performed this work; the first time was in 2012, conducted by Thomas Sanderling.

ABOUT THE MUSIC

ABOUT STRAVINSKY

Born in St Petersburg in 1882, Stravinsky established his reputation with three ballet scores that he wrote for the Paris seasons of Sergei Diaghilev's Ballets Russes - *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913) - which mine certain aspects of traditional Russian culture.

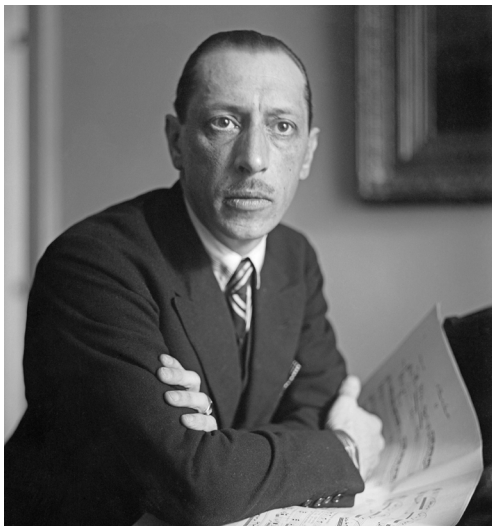
In 1909 Stravinsky met Diaghilev, who commissioned orchestrations of Chopin for a ballet by Mikhail Fokine; then, Diaghilev commissioned *The Firebird* and the two subsequent ballets. Stravinsky commuted between Russia and the French capital until 1914, but from then until 1920 lived in exile in Switzerland.

The early 'Russian' period concludes, more or less, around 1917, when the composer whom Debussy affectionately called 'my young savage' had reached a creative impasse and begun to look elsewhere for inspiration. With the end of the First World War, Diaghilev was keen to resume performances in Paris, and asked Stravinsky to compose a new ballet based on works (wrongly) attributed to 18th-century composer, Pergolesi. *Pulcinella* ushers in the 30-year period that produced those works generally labelled 'neoclassical'.

Stravinsky stayed in Paris until the late 1930s.

He paid homage to the Greek god most associated with 'classicism' in the 1928 ballet *Apollon musagète*, and explored the world of 'classical' mythology in the opera/oratorio *Oedipus Rex* the previous year. His revived Christian faith contributed to the *Symphony of Psalms*, written 'to the glory of God and for the Boston Symphony Orchestra' in 1930.

The mid-1930s saw the composition of his Violin Concerto and the ballet *Jeu de cartes*, and at this time Stravinsky made an increasing number of visits to the United States for concerts and lectures. A new life in the United States beckoned, and the last work he completed in Europe was the American



Igor Stravinsky photographed by George Grantham Bain's news picture agency, c.1920-25. Source: United States Library of Congress.

Baroque *Dumbarton Oaks*.

Stravinsky spent much time conducting his own work on tour, increasingly aided by Robert Craft, who would become an indispensable assistant. The largest, and concluding, work of the neo-classical period, written with librettists WH Auden and Chester Kallman, was *The Rake's Progress* (completed in 1951), a neo-Mozartian opera set in the hell of 18th century London as seen in the paintings of William Hogarth. His 1928 ballet, *The Fairy's Kiss* is a love affair with the music of Tchaikovsky, where the identity of the two composers fuses so perfectly that it is often hard to tell who is arranging whom.

After the 1951 death of Arnold Schoenberg, Stravinsky began to explore the musical system of what had always seemed the rival camp. Twelve-note serial techniques emerge in parts of such works as the completely abstract ballet *Agon*, and the *Canticum sacrum*, written for St Mark's, Venice; from *Threni* of 1958, serial method underpins whole works.

ABOUT THE MUSIC

ABOUT THE FIREBIRD

Glinka's 1842 opera *Ruslan and Ludmilla*, with its heroic knight, abducted princess, evil magicians, malevolent gnomes, gigantic singing head and final wedding, influenced Russian works from Tchaikovsky's ballets to Prokofiev's *The Love of Three Oranges*, and was particularly important to the group known in English as 'The Five' or 'Mighty Handful' – Balakirev, Cui, Mussorgsky, Borodin and Rimsky-Korsakov. The Russian fairytale world was also irresistibly exotic to audiences abroad, so for the 1910 Paris season of the Ballets Russes, artistic director Sergei Diaghilev commissioned Anatoly Liadov to compose a score to be choreographed by Mikhail Fokine. Diaghilev had already whetted the Parisian audience's appetite for Russian music in concerts presented as early as 1907; this new work would be 'the first Russian ballet' – Tchaikovsky's ballets, while exploiting the Russian love of fairy-tales, are largely based on non-Russian stories, but Fokine's scenario for *The Firebird* is drawn exclusively from Russian folklore.

As we know, Liadov failed to deliver and Diaghilev turned to the 28 year-old Stravinsky, with whose orchestral showpiece, *Fireworks*, Diaghilev had become acquainted in Russia in 1909, and whom he rightly regarded as 'on the eve of celebrity'. The ballet would be the largest single piece composed by Stravinsky to date, would require what the composer in retrospect derided as merely 'descriptive' music, composed to a scenario not of his choosing, and with a deadline that was frighteningly close. But such things concentrate the mind wonderfully, and in *The Firebird*, Stravinsky emerges as a major composer of the twentieth century, not least in his bold and inventive use of orchestral sound. After the triumphant first performance in June 1910 Stravinsky was praised in the press for the 'exquisite marvel of equilibrium...between sounds, movement and forms' and was suddenly immersed in the glamorous world of pre-War Paris. *The Firebird* also lays the foundations for the much greater radicalism of *The Rite of Spring*, while bringing to a radiant close the Russian Romantic tradition of 'The Five'.

Fokine's scenario brings together three strands of Russian folklore. The Firebird herself is a kind of phoenix and, as Richard Taruskin notes, 'a thing of preternatural, elemental freedom, she personified the indifference of beauty to the desires and cares of mankind.' Kashchei, the evil ogre attended by monsters, who abducts maidens and turns knights to stone, has cognates and avatars in many mythologies. Finally, there is Ivan Tsarevich, who, of course, personifies a nationalist, indeed imperial, heroism.

In two tableaux, the ballet score proceeds through a series of short linked sections. An introductory section begins in the sepulchral depths of the orchestra, rising to fluttering wind figurations and a fragmentary, plaintive oboe solo. The Enchanted Garden is characterised by glints of metal percussion, sinuous bassoon motives and shuddering strings. Harps and trilling woodwinds announce the apparition of the Firebird who is being pursued by Ivan Tsarevich. The Firebird's dance is a spritely waltz clothed in brilliant orchestral colour, which dissolves into scurrying flute textures as Ivan captures her.

The Firebird begs for her freedom in a slow dance whose main melody is first heard in the violas and bassoon. Ivan releases her, and in gratitude the Firebird gives him a plume from her tail, with the promise that she will return and come to his aid if called.

Now closer to the castle of Kashchei, high string chords and ornate wind solos announce the appearance of twelve enchanted princesses. At the end of this section a thirteenth princess appears; they then, to a glittering scherzo, play a game with golden apples as Ivan, unseen, watches them. He suddenly appears, and the princesses dance their stately *khоровод*, or 'round dance' (to a Russian folk-tune), where, again, solo woodwinds dominate.

Day breaks to a chorus of muted trumpet fanfares, and Kashchei's monsters appear accompanied by the vertiginous whirl of the 'fairy carillon'. To baleful low brass chords, Ivan is captured as Kashchei appears. Their dialogue depicts two strongly contrasting characters, before the monsters attempt to turn Ivan to stone in the face of the princesses' pleas for mercy.

ABOUT THE MUSIC

Ivan remembers the Firebird's promise and summons her; she appears and casts a spell on the monsters. Other subjects of Kashchei perform an exhilarating 'infernal dance' to acrobatic trumpet calls, woodwind trills and clattering xylophones.

The Firebird dances a *berceuse*, or lullaby, putting Kashchei into a magic sleep and telling Ivan that he must destroy the egg in which Kashchei keeps his soul. As Kashchei awakes, Ivan does so, thus destroying the evil ogre and plunging his world into profound darkness lit only by quietly shimmering strings.

In the short, single-movement second tableau, a long-breathed melody passed from solo horn through the full orchestra announces the destruction of evil and the reawakening of the knights who Kashchei had turned to stone. Ivan, naturally, marries the thirteenth princess in music of great ecstasy.

**Notes by Phillip Sametz © 1998 (Liadov)
Drew Cand Gordon Kerry © 2009 (composer
biographies and Stravinsky note)**

The Firebird is scored for what Stravinsky described as a 'wastefully large' orchestra, consisting of 3 flutes (the 3rd doubling piccolo) and piccolo: 3 oboes and cor anglais: 3 clarinets (the 3rd doubling E flat clarinet) and bass clarinet: 3 bassoons (the 3rd doubling contrabassoon) and contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion, piano, celeste, 3 harps and strings; and an offstage band of four Wagner tubas and three trumpets.

The ballet premiered at the Palais Garnier in Paris on 25 June 1910.

The Sydney Symphony Orchestra gave the first recorded Australian performance of the complete ballet in April 1976, conducted by Willem van Otterloo.

Other notable performances include those led by Stanisław Skrowaczewski (1981), Edo de Waart (1997), Charles Dutoit (2001) and David Robertson (2008 and 2016).

Our most recent performances were in September 2023, conducted by Karen Kamensek.

We have also recorded it twice, both for ABC Classics: in 2000 with Edo de Waart and again in 2016 with David Robertson, both of which are available on CD and streaming.

Scoring and history by Hugh Robertson

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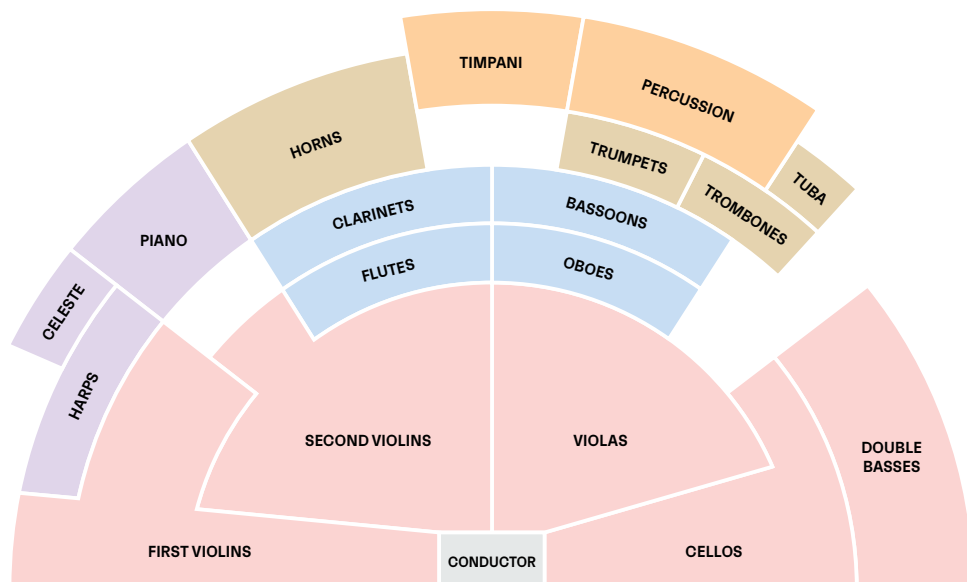
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Emmalena Huning*
Guest Assistant Concertmaster

Fiona Ziegler
Assistant Concertmaster

Jennifer Booth

Sophie Cole

Sercan Danis

Claire Herrick

Georges Lentz

Emily Long

Alex Mitchell

Alexander Norton

Liam Pilgrim

Benjamin Tjoa

Leone Ziegler

Brian Hong^o

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Kirsty Hilton
Principal

Marina Marsden
Principal

Emma Jezek
Assistant Principal

Alice Bartsch

Emma Hayes

Shuti Huang

Monique Irik

Benjamin Li

Nicole Masters

Robert Smith

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Acting Associate Principal

Anne-Louise Comerford
Associate Principal Emeritus

Sandro Costantino

Rosemary Curtin

Stuart Johnson

Justine Marsden

Felicity Tsai

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Andrew Jezek^o

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Catherine Hewgill
Principal

Leah Lynn
Assistant Principal

Kristy Conrau

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

Noah Lawrence[†]

Paul Stender^o

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Principal

David Campbell

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

Harry Young^o

Rio Kawaguchi[†]

FLUTES

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Principal

Carolyn Harris

Kara Thorpe[†]

Katlijn Sergeant
Principal Piccolo

OBOES

Shefali Pryor
Principal

Eve Osborn^o

Amy Clough[†]

Alexandre Oguey
Principal Cor Anglais

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Associate Principal

Christopher Tingay

Clare Fox*

Alexander Morris
Principal Bass Clarinet

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Principal

Fiona McNamara

Noriko Shimada
Principal Contrabassoon

Chloe Turner

HORNS

Samuel Jacobs
Principal

Euan Harvey
Acting Principal 3rd Horn

Marnie Sebire

Rachel Silver

Emily Miers^o

WAGNER TUBAS

Lucy Smith[†]

Simon Jones[†]

Lee Wadenpflu[†]

Ian Wildsmith[†]

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Brent Grapes
Associate Principal

Cécile Glémot

Anthony Heinrichs

Sophie Kukulies[†]

Colin Grisdale^o

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Acting Principal

Nick Byrne
Acting Associate Principal

Christopher Harris
Principal Bass Trombone

TUBA

Edwin Diefes*
Guest Principal

TIMPANI

Antoine Siguré
Principal

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Principal

Mark Robinson
Associate Principal / Section Percussion

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Joshua Hill^o

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Julie Kim*

Kate Moloney*

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Guest Principal Piano

Louisa Breen*
Guest Principal Celeste

Bold Principal

* Guest Musician

^o Contract Musician

[†] Sydney Symphony

Fellow

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Chief Conductor



Donald Runnicles
Principal Guest Conductor



Benjamin Northey
Conductor in Residence



Vladimir Ashkenazy
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*Webb Family Chair,
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Concertmaster
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Jenny Booth



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Claire Herrick
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Georges Lentz



Emily Long



**Alexandra
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Benjamin Tjoa



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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



Shutu Huang



Monique Irik



Wendy Kong



Benjamin Li



Nicole Masters
*Nora Goodridge OAM
Chair*



Robert Smith



Maja Verunica

VIOLAS



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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



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Simon Cobcroft
Associate Principal



Leah Lynn
Assistant Principal



Kristy Conrau
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Fenella Gill



**Timothy
Nankervis**



Elizabeth Neville



**Christopher
Pidcock**



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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



Katlijn Sergeant
Principal

OBOES



Shefali Pryor
Principal
Council Chair



Callum Hogan

COR ANGLAIS



Alexandre Oguey
Principal
*Dr Rebecca Chin
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