

CARNIVAL OF THE ANIMALS

12 SEPTEMBER 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.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Alexandra Osborne
Associate Concertmaster
Claire Herrick
Georges Lentz
Alex Mitchell
Alexander Norton
Liam Pilgrim
Lydia Sawires[†]
Katherine Lukey*

SECOND VIOLINS

Kirsty Hilton
Principal
Alice Bartsch
Monique Irik
Wendy Kong
Caroline Hopson[°]
Emily Qin[°]

VIOLAS

Sandro Costantino
Leonid Volovelsky
Sebastian Coyne[†]
Andrew Jezek[°]

CELLOS

Simon Cobcroft
Associate Principal
Leah Lynn
Assistant Principal
Noah Lawrence[†]
Paul Stender[°]

DOUBLE BASSES

Steven Larson
Richard Lynn
Rio Kawaguchi[†]

FLUTE

Kara Thorpe[†]

CLARINET

Justin Wang[†]

PERCUSSION

Rebecca Lagos
Principal
Joshua Hill[°]

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

2026 CONCERT SEASON

CARNIVAL OF THE ANIMALS

A SYDNEY SYMPHONY FAMILY EVENT

BENJAMIN NORTHEY conductor
THEA ROSSEN presenter/percussion

VATCHE JAMBAZIAN piano
THOMAS VICTOR JOHNSON piano

ADAM MANNING
Rhythmic Acknowledgement of Country (2023)

CAMILLE SAINT-SAËNS (1835–1921)
The Carnival of the Animals (1886)
Introduction and Royal March of the Lion
Aviary
The Elephant
Aquarium
The Swan
Hens and Cockerels
Kangaroos

ALEX TURLEY (born 1995)
Animalia (2022)
Flight of the Emu
Glow Worm Caves
Koala Song
Saltwater Croc
Plankton Bossa Nova
Quokka Heist

CAMILLE SAINT-SAËNS (1835–1921)
The Carnival of the Animals (1886)
Fossils
Finale

Saturday 12 September, 10am
Saturday 12 September, 12.30pm
Relaxed Performance

Concert Hall,
Sydney Opera House

Relaxed performance

The 12.30pm relaxed performance is designed to create a welcoming and supportive environment for people with neurodiverse needs, sensory sensitivities, autism, anxiety, or anyone who may benefit from a more flexible performance setting.

A quiet room is available for use from 30 minutes before the performance to 15 minutes after on the lower level of the Northern Foyer.

Estimated durations

This concert will run for approx. 50 minutes

Cover image

By Rebecca Shaw

We acknowledge the Gadigal people of the Eora Nation, the traditional custodians of the land and water on which we work and perform. We pay our respects to their Elders past and present.

Emirates

Principal Partner

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 Award 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 ARTISTS

THEA ROSSEN presenter/percussion

The unique body of work envisioned by percussionist, creator, collaborator and educator, Thea Rossen follows a compelling common thread: helping audiences fall in love with music by immersing them in the transformational worlds she creates.

With multiple awards and nominations to her name (2017 Hugh Rogers Fellowship winner, 2018 Bang on a Can Summer Music Festival Fellow, 2018 Freedman Fellowship finalist, and more), Rossen's trademark intuitive and inviting approach to music-making, programming and performance continues to turn heads across Australia, and beyond.

Central to the success of Rossen's artistic output is its depth, innovation and fierce contemporary relevance. Rossen's 2018 feature as the writer, presenter and facilitator of Melbourne Symphony Orchestra's (MSO) flagship Education Week concerts, *Carnival of Dangerous Creatures* showcased her unique ability to frame complex issues in a way that is engaging for and accessible to audiences young and older alike.

Drawing from her background as a student of the Australian National Academy of Music (ANAM) and renowned performer of solo and chamber recitals, Rossen's workshops, concerts and creative collaborations combine rigorous musicianship with a knack for seamless artistic presentation – all underpinned by a deep understanding of exactly how to recruit an audience and bring them along for the ride.

Sewn into the fabric of Rossen's programming is her immense breadth of skills spanning conceptual development, composition, and community-minded programming. As such, she possesses an immense gift for education and community-focused work. Alongside her work as in-concert animateur, she has written and presented programs featured in seasons presented by Western Australian, Melbourne and Queensland symphony orchestras and Musica Viva in Schools including her Australian tour of *Water Water Everywhere* featuring the *Water Concerto* by celebrated Chinese-born American conductor and composer, Tan Dun. Rossen's new show, *Walking with*

the Wilderness features works by a host of Australian composers, inviting young audiences to imagine being on a bushwalk as they listen to bird calls and learn about fungi.

With a penchant for creating magic from found and everyday objects, the trademark participatory joy nurtured by Rossen makes music accessible to the widest-possible audience, no matter the context in which she operates. She has directed performances of Elliot Cole's *Flowerpot Music* at Make Music Day (2020, 2021), presented countless workshops and events at ArtPlay and the Melbourne Recital Centre including the immersive music-making experience *Drip Drop Play*, and, in 2018, developed *Benalla Junk Orchestra*, a term-long music project with at-risk students of Benalla College.

Fuelling Rossen's growing list of achievements is her vision to utilise music as a vehicle of connection, inclusion and discovery. It's a driving force more powerful than the sum of its parts; a unique characteristic that makes Thea Rossen a flexible, multi-skilled and dynamic artist for the ages.



ABOUT THE ARTISTS

VATCHE JAMBAZIAN piano

Australian pianist Vatche Jambazian is a graduate of The Juilliard School, where he completed his Master of Music following studies at the Sydney Conservatorium of Music. He has performed as a soloist and chamber musician throughout Australia, North America, Europe and Asia, appearing at venues including Carnegie Hall, Lincoln Center, Sydney Opera House, Melbourne Recital Centre, UKARIA and City Recital Hall Angel Place. His performances have been featured on WQXR Radio New York and ABC Classic.

Jambazian has collaborated with artists, ensembles and orchestras including Sydney Symphony Orchestra, Omega Ensemble, Australian Youth Orchestra, Nexas Quartet, Flinders Quartet and Orava Quartet, as well as Umberto Clerici, Andrew Haveron, David Greco, Lauren Fagan, Hyung Suk Bae, Emma McGrath, David Elton and Mayaan Licht. His repertoire spans the piano and chamber music canon, alongside a strong commitment to contemporary music.

He has premiered works by composers including Philip Glass, Caroline Shaw, Kaija Saariaho, Ross Edwards, Elena Kats-Chernin, Lachlan Skipworth, Andrew Howes, Alex Turley and Holly Harrison.

Jambazian has been featured in festivals including the Sydney Festival, Adelaide Festival, Bangalow Music Festival, Adelaide Hills Summer Festival, Orange Festival and the Bowral Autumn Music Festival, where he has been Artistic Director since 2023. His other appointments include Principal Pianist of Omega Ensemble, and Lecturer in Piano at the Australian Institute of Music.



Photo by Veronica Evans

ABOUT THE ARTISTS

THOMAS VICTOR JOHNSON piano

Winner of the Richard Bonyngé Accompanists Award at the 2018 Sydney International Song Prize, Thomas Victor Johnson is a vocal coach and pianist living on the unceded lands of the Gadigal people. Thomas currently works as a répétiteur with Opera Australia, is a staff vocal coach at the Sydney Conservatorium of Music, and is a regular guest teacher at Te Pae Kōkako, The Aotearoa New Zealand Opera Studio (TANZOS) at the University of Waikato.

Thomas has worked with and played for conductors including Daniel Barenboim, Zubin Mehta, Sir Simon Rattle, Sir Antonio Pappano, Simone Young AM, Daniel Harding, Philippe Auguin, Pietari Inkinen, Thomas Guggeis, Speranza Scappucci, Massimo Zanetti, Renato Palumbo, Carlo Montanaro, Guillaume Tourniaire, Patrick Lange, Andrea Battistoni, Anthony Legge, Tom Woods, Maxime Pascal, Stuart Stratford, Giuseppe Montesano, Brad Cohen, Jonathan Darlington, Antony Walker, Kristiina Poska, Pietro Rizzo, Benjamin Northey, Tahu Matheson and Christian Badea.

Thomas was a music staff member at Staatsoper Unter den Linden from the 2018/2019 to 2022/2023 seasons, where he also served as stellvertretender Chordirektor during the 2021/2022 season. Prior to his time in Berlin, he worked as a solo répétiteur with Opera Australia after serving as the of Head of Music at West Australian Opera for a two-year term. During this time at WAO, Thomas managed the music and language staff, guided the Young Artist Program, auditioned and prepared the chorus, coached principal artists, and designed and implemented new community engagement projects. His career in opera began with his appointment to the role of Assistant Chorus Master and Children's Chorus Master at Opera Australia in 2012.

He has performed in recital with singers including Nicole Car, Étienne Dupuis, Anna Kissjudit, Noa Beinar, Margaret Plummer and Bruno de Sá, and has worked with the Sydney Symphony Orchestra, the Orchestra dell'Accademia Nazionale di Santa Cecilia, Northern Ireland Opera, Sydney Philharmonia, Australian Youth Orchestra, Gondwana Indigenous Children's Choir, Sydney Children's Choir, The Choir of Christ

Church St Laurence Sydney, Bel A Cappella and Sydney Chamber Choir, as well as a guest appearance with cabaret artist Meow Meow.

Thomas is a graduate of the Sydney Conservatorium of Music, where he studied piano performance and accompaniment with Natalia Sheludiakova. He studied in masterclasses with pianists Stephen Hough, Mikhail Voskressensky, Gerard Willems, Ruth Nye, Andrew Ball, Marco Rapetti, Cristina Ortiz, and Iain Burnside. In 2019, Thomas was the recipient of a study scholarship from the Wagner Society of NSW.

Together with his husband Paull-Anthony Keightley, Thomas established the artistic collective vioro.co and co-founded an artsong series at Lobe Block.



Photo by Jeremy Knowles

ABOUT THE MUSIC

ABOUT CAMILLE SAINT-SAËNS

Camille Saint-Saëns struck those who knew him as childlike in a way, in spite of his great and unquestioned mastery of his art. No wonder he wrote one of the most enduring musical entertainments for children of all ages!

Brought up by his doting mother and a great aunt, Saint-Saëns mastered everything he tackled with disconcerting ease. When he gave his first public concert, at the age of ten, he played a Mozart piano concerto, and offered to play any one of the 32 Beethoven sonatas from memory as an encore! His interests outside music included astronomy, botany, and literature.

One of the great pianists of his time, Saint-Saëns participated in movements championing what was worthwhile and serious in contemporary music, and became, long before his death, a national institution.

In spite of all these signs of outward success, Saint-Saëns's personal life was not very happy. He married late, the marriage broke down, and his two young sons died tragically. Saint-Saëns's feelings for children, thwarted in his own fatherhood, found a substitute in his relationships with his pupils. He was a teacher at the École Niedermeyer, founded to train church organists and choirmasters.

About 1861 Saint-Saëns promised his students a 'grand zoological fantasy', which he finally got around to writing 25 years later. It was intended as a surprise offering to the famous cellist Lebouc, for whom 'The Swan' was written.

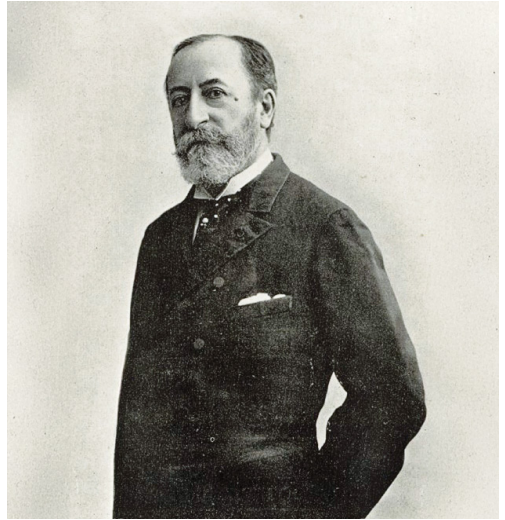


Photo of Camille Saint-Saëns by Charles Reutlinger, c. 1880.
Source: Bibliothèque nationale de France.

'The Swan' was the only part of the *Carnival of the Animals* Saint-Saëns allowed to be published or even performed during his lifetime. His fear that this musical jest would harm his reputation as a serious composer has been amply justified since his death. Nevertheless, it is a very good member of a rare species – the musical joke.

The *Carnival* can be appreciated as witty characterisation in music of various animals. That is the level on which it is usually taken, and which has inspired the recitations by poets and humorists with which it is often accompanied.

The sound combinations Saint-Saëns evokes are deliciously apt, and remind us of his contemporary, composer Charles Gounod's comment: 'Monsieur Saint-Saëns possesses one of the most astonishing musical organisations I know of...He is master of his craft as no one else is...He plays, and plays with, the orchestra as he does the piano. One can say no more.'

But *Carnival of the Animals* is also a private joke, conceived by a musician for musicians. No doubt it contains many references which would have been clear to its first audience, but not to us. In keeping with the private occasion, the *Carnival of the Animals* was scored for a large chamber music ensemble, with one string instrument to each part, and two solo pianos. It is equally effective with full orchestral strings.

ABOUT THE MUSIC

Rumblings and a regal fanfare make an obvious enough *Introduction and Royal March of the Lions*, and *Hens and Roosters* pays homage to a long French tradition of illustrative music.

What are Hémiones but ‘Wild Donkeys’ – or are they ‘Speedy Animals’ (Saint-Saëns’s subtitle) – or perhaps pianists who insist on playing music in strict time and with unvaried loudness?

The can-can is almost unrecognisable slowed down to Tortoise pace. Recognisable but absurd is the exquisite gossamer of Berlioz’s *Dance of the Sylphs* transferred to the elephantine double bass!

What mental picture can Saint-Saëns have had of Australia? His *Kangaroos* belong in a landscaped park rather than the bush. The celesta which features in the *Aquarium* was a new instrument then – invented in 1886.

Were *Personages with Long Ears* music critics, perhaps? And what do the Cuckoo’s inane interruptions tell us about these beautiful calm processions of harmonies? That they were stolen from another composer?

Anyone who has lived in a musical household will recognise the animals depicted in *Pianists*, but Saint-Saëns may have been thinking of the Niedermeyer School, whose pupils practised simultaneously on 18 pianos in the same room! Under the heading *Fossils* Saint-Saëns has had the good grace to put himself first, parodying the xylophone tune from his own *Danse macabre*.

The ballerina Anna Pavlova gave Australia a name for one of our favourite desserts – she whose most lasting fame came from dancing the dying swan to Saint-Saëns’s ineffable cello tune. In the vaudeville *Finale*, the long-eared personages seem to have almost the last word, as all the animals try to join in.

Note © David Garrett

ABOUT THE MUSIC

ABOUT ALEX TURLEY

Alex Turley is a composer based in Australia. He grew up in Sydney and Perth.

Highly sought-after as a collaborative artist, Alex has worked with all of Australia's major orchestras and a diverse group of artists including Ali McGregor, Banks, Ben Folds, Dan Sultan, Electric Fields, Emma Donovan, Eskimo Joe, Genesis Owusu, G Flip, the Hoodoo Gurus, Katie Noonan, Lime Cordiale, Ngaiire, Paul Grabowsky, Parkway Drive, Rob Thomas, Ruel, Rūfūs Du Sol and Vera Blue.

Alex was the Melbourne Symphony Orchestra's 2022 Young Composer-in-Residence, a position through which he was commissioned to create three new orchestral works. Between 2023 and 2025 he was awarded a highly competitive Creative and Performance Leadership Fellowship from the Forrest Research Foundation with a research project focused on environment-driven collaborative composition. In 2024 he was the UNSW Layton Emerging Composer Fellow.

Significant recent works include the *ocean's dream of itself*, a song cycle for mezzo-soprano and orchestra premiered by Sasha Cooke at the Grand Teton Music Festival, *Mirage*, a piece for brass ensemble designed to be spread out across the Sydney Opera House Concert Hall and commissioned by the Sydney Symphony Orchestra; and *Agam*, a 50-minute long suite of three orchestral pieces developed in collaboration with South Asian artist collective Sangam for performance at the Sidney Myer Music Bowl.

In 2021, Alex travelled to Larrakia country to work on *Barra-róddjiba*, an orchestral collaboration with rock band Ripple Effect and Kunibidji elders of Maningrida for the Darwin Symphony Orchestra. This piece was written by sending sound files back and forth between Maningrida and Melbourne and was lauded as an 'innovative cross-cultural performance' (*Limelight*).



Photo by Rachael Michelle

Alex's orchestral work *City of Ghosts*, written for the Melbourne Symphony Orchestra when the composer was nineteen, was described as 'an accessible, brilliant piece of music' (*Atlanta Journal-Constitution*) and possessing a 'refined sense of texture and atmosphere' (*Partial Durations*), while the more recent chamber work *Zero Sum Game* was lauded as an 'exciting aural landscape... alternatively driving and luxuriating, the young composer taking the compositional turns with ease' (*Limelight*).

Alex completed a Master of Music (Composition) at the Sydney Conservatorium with a research project investigating diverse approaches to musical temporality. This followed undergraduate studies in composition at the Western Australian Academy of Performing Arts with a First Class Honours Thesis investigating the work of Toru Takemitsu. He is the recipient of the Henderson Postgraduate Scholarship from the University of Sydney, John & Margaret Winstanley Award from WAAPA, an Edith Cowan Excellence Scholarship, a finalist in the APRA AMCOS Professional Development Awards and in 2021 won the Arcadia Winds Composition Prize.

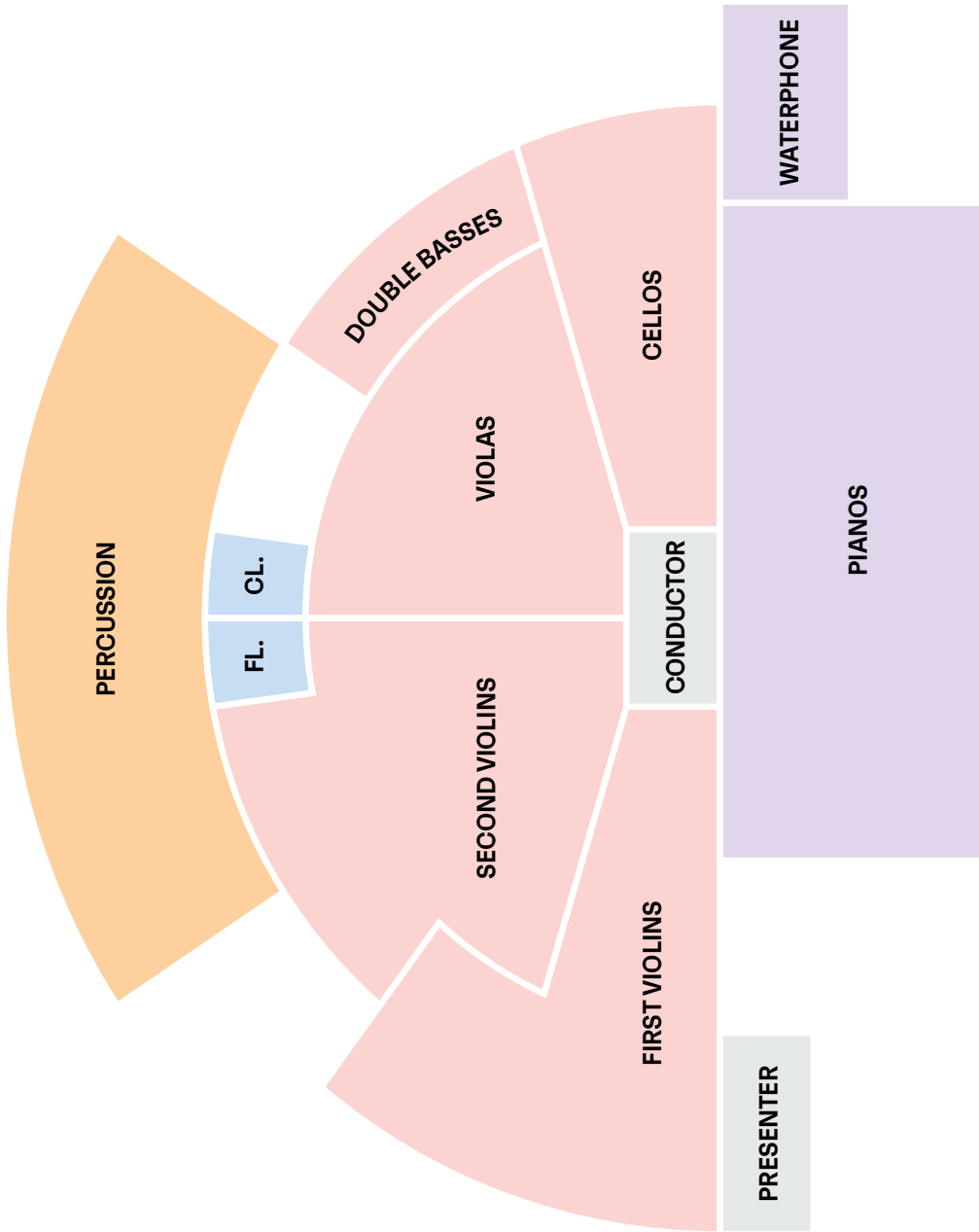
ABOUT THE MUSIC

The composer writes:

Animalia was written as a companion suite for Saint-Saëns's *Carnival of the Animals* with a distinctly Australian twist.

- i. **Emus** can't fly, but they wish they could. In this flight of fancy, live an Emu's dream.
- ii. The **Koala**, voiced by a cello, sings a song about its home: the Eucalyptus forests of Eastern Australia. He asks for our help to protect his habitat from a changing climate and deforestation.
- iii. The **Saltwater Croc** stalks its prey: watching, waiting. Listen for the "chomp, chomp" of the double basses, and the string instruments performing the infamous death roll!
- iv. Sail into the bioluminescent caves of the **Glow Worms**, and watch the musicians use their bows as oars. Imagine the roof lit up with the sparkle of thousands of tiny lightbulbs.
- v. Dive into the wonderfully weird and jazz-inflected world of **Plankton**, who rise and fall from the ocean floor to the surface and back again. Listen for what happens when you add water to percussion.
- vi. The cheeky **Quokka** might charm you with a photo-perfect grin, but don't be fooled: they are expert snatchers. The clarinet tells this story of a devious diamond heist.

SYDNEY SYMPHONY ORCHESTRA



ABOUT THE INSTRUMENTS

STRINGS

This family of instruments create sound by their strings vibrating. You can change the pitch by pressing your fingers on the strings, creating different lengths, thicknesses and tensions. Musicians pluck, strike or rub the strings with a bow made of horsehair.

The smallest member of this family of instruments makes the highest pitch.

Violins in an orchestra are divided into two sections – Violin 1 and 2 – allowing composers to create a warm and blended tone with one voice.

With a slightly bigger body than the violin, the **viola** has a deeper, more mellow tone. It provides full and rich inner harmonies between the treble and bass and brings a unique timbre and character to the orchestra.

The **cello** can produce a wide range of sounds, and often provides the bass or tenor voice in a piece of music. Like all string instruments, it can either be bowed, struck or plucked to create a sound – plucking is called *pizzicato*.

The largest member of the string family, the **double bass** creates the lowest pitch and provides the orchestra with a solid foundation in harmony. Double basses are typically constructed from several types of wood, including maple for the back, spruce for the top, and ebony for the fingerboard.



Violin



Viola



Cello



Double bass

ABOUT THE INSTRUMENTS

WOODWINDS

Woodwind musicians create sound by blowing air into pipes of different lengths and materials, creating a variety of contrasting and characterful tones. Some woodwinds have one reed on their mouthpiece, some have two – and some don't have any!

The **flute's** sound is made by blowing across a hole on the head joint and does not require a reed. The world's oldest flutes date back 60,000 years ago and were originally made of bone or wood. Today, modern flutes are made of silver or gold which gives them a pure and sparkling tone.

The **clarinet** is the only single reed instrument in a standard orchestra. It makes music with one piece of cane vibrating against a plastic or rubber mouthpiece connected to a thick, wooden tube. The clarinet produces a woody, round and mellow sound, often giving a peaceful and serene quality to the music.



Flute



Clarinet



Piano

A **piano** is a keyboard instrument that produces sound by striking strings with hammers. It has 88 keys – 52 white keys for the notes of the C major scale (C, D, E, F, G, A and B) and 36 black keys for sharps and flats.

PIANO

PERCUSSION

Like the glockenspiel (which uses metal bars), The **xylophone** consists of a set of different sized wooden bars which are arranged like the keyboard of a piano, and struck by mallets.

A **vibraphone** looks a lot like a xylophone, though it has metal bars instead of wooden ones. But the biggest difference is that each bar is connected to a tube containing a flat metal disc, which spin when the instrument is turned on. This is what creates the vibraphone's distinctive sound.



Xylophone



Vibraphone

ABOUT THE INSTRUMENTS

Crotales are small, tuned discs, usually made of bronze or brass, each tuned to a specific note. They are usually arranged on a stand and arranged from lowest pitch to highest, like a piano goes from deepest notes on the left to the highest on the right. They are typically played by being struck with hard mallets, but can also be struck together like cymbals.



Crotales

A **mark tree** (also known as bar chimes) consists of many small chimes – usually made of aluminium or – of varying lengths hung from a bar. They are played by sweeping a finger or stick across them.



Mark Tree

A **shaker** is container – usually wood but sometimes metal – full of small loose objects such as beans, which create sounds as they collide with each other. You might have used a rainstick at school, which is a type of shaker.

Claves is the official name for two short, wooden sticks that you hit together, producing a bright, penetrating clicking noise – you might know them as clapsticks. Claves are sometimes hollow and carved in the middle to amplify the sound.



Claves

A **waterphone** consists of a stainless steel bowl with a cylindrical neck and bronze rods of different lengths and diameters around the rim of the bowl. Sound is created by the vibration of the instrument itself. Although the bowl may have water in it to change its tone, the waterphone is actually named after its inventor Richard Waters.



Waterphone

A **wind gong** is a flat bronze disc that produces a shimmering wash of long-sustaining notes. It has long been used in some Asian cultural and religious ceremonies and has been adopted to create a relaxing atmosphere in meditation.

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