

THE MUSIC OF THE
LORD OF THE RINGS

WITH ART OF THE SCORE
& THE SYDNEY SYMPHONY

16–18 JULY

Sydney Opera House

SYDNEY
SYMPHONY
ORCHESTRA

Emirates

Principal Partner

WELCOME FROM ART OF THE SCORE

I'll let you in on a little secret: of all the concerts I've produced over the years, this is the one I've been quietly desperate to do for a long time.

Welcome to the Sydney Opera House, where tonight the **Sydney Symphony Orchestra** and two (!) choirs; the **Sydney Philharmonia Choir** and the **Sydney Children's Choir**, along with our own Elven Queen **Kate Miller-Heidke**, bring Howard Shore's music for *The Lord of the Rings* to life. This won't be your usual film-music concert, though. Rather than simply play the score, we want to lift the lid on it and show you how Shore conjures whole worlds out of sound, and why it's lost none of its power in the 25 years since.

Let me take you back. The year was 2001 (the future!), I was living in Canberra, and I was a huge fantasy and sci-fi film nerd. Back then the genre gave us *The Never-Ending Story*, *Ladyhawke*, *Willow*, *Robin Hood: Prince of Thieves*, a bit of *Conan the Barbarian*, and not a great deal else. All wonderful films, but also a little on the budget-end of town and not a genre that was really respected in any big way. I'd read *The Lord of the Rings* books and loved them, but nothing prepared me for that film. I still remember the prologue: the lights down, the logo, and the first big orchestral theme, followed by the Last Alliance of Elves and Men marching against the orcs. This opening scene took my breath away; I just couldn't believe what I was seeing. It's probably the last time the cinema ever had that effect on me, the same jolt I'd felt as a kid the first time I saw *Star Wars*. And the score blew me away. It had been years since I'd heard anything close to John Williams: real leitmotifs, themes you could hum, a full orchestra taking an equal seat to the picture.

After that, it became a ritual. Every Boxing Day my family and cousins would head off to the next instalment together, and in the days before allocated seating that meant queuing out the front of the cinema for hours just to be sure of a seat. Sounds like a pain, but really it was the best bit. We'd stand around getting excited, talking, having a drink, winding ourselves up for the film. Some of my fondest memories of that trilogy happened on the footpath, not in the theatre. And that, really, is what tonight is about: hanging out with fellow travellers, digging into the great moments, following the story through the music, and hearing how Howard Shore paints Middle-earth so vividly in your mind's eye with his music.

So please join Nick, Dan and myself in our nerdy Fellowship, containing not just nine but over 200 performers on stage, and prepare your ears to go There and Back Again.



Andrew Pogson
Host and Creative Director

2026 CONCERT SEASON

THE MUSIC OF THE LORD OF THE RINGS

WITH ART OF THE SCORE & THE SYDNEY SYMPHONY

Nicholas Buc conductor

Art of the Score

Dan Golding host

Andrew Pogson host

Kate Miller-Heidke vocals

Sydney Philharmonia Choirs

Elizabeth Scott chorus master

Sydney Children's Choir

Peter Ellis chorus master

Produced in association with

CONCERTlab

Karl Knapp Executive Producer

Andrew Pogson Creative Director

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.

Thursday 16 July, 7pm

Friday 17 July, 7pm

Saturday 18 July, 2pm & 7pm

Sydney Symphony Presents

Concert Hall,
Sydney Opera House

Estimated durations

Act I – 55 minutes

Interval – 20 minutes

Act II – 60 minutes

Cover image

By Amy Ge

Audio

Des O'Neill, aFX-Global

Lighting

Matthew Tunchon,
Silver Bullet Projects

Video Director

Michael O'Halloran

Music Preparation

Luke Speedy-Hutton

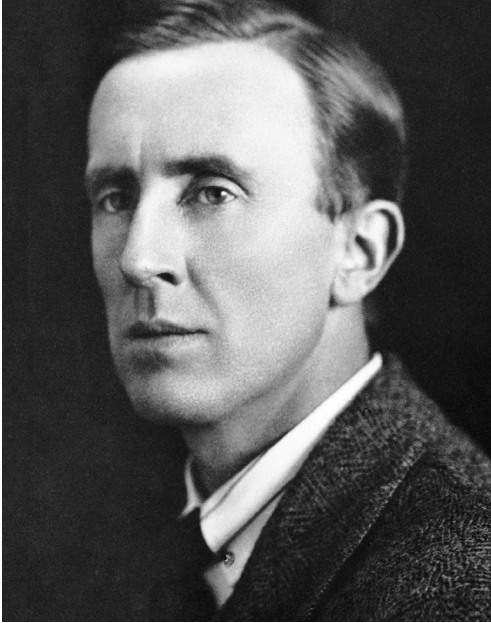
Auslan interpreters

Thanks to Auslan Stage Left for providing two Auslan interpreters for the Saturday afternoon concert, Melissa Smith and Daina Caruana.

Emirates

Principal Partner

ABOUT THE MUSIC



Tolkien c.1925

When John Ronald Reuel Tolkien first sat down to write the works that would become *The Lord of the Rings*, he was, essentially, an academic.

Even by this point in his forties, Tolkien (Ronald to his friends) had led an eventful life. Born in South Africa in 1892, Tolkien's father, a banker, died when he was three, forcing a relocation to England where he became an orphan at 12 after his mother died from diabetes. As a young man, he resisted war when it came to the world in 1914 and hoped to study instead. Eventually, Tolkien reluctantly enlisted as an officer and, though lucky to survive the First World War, like most of his generation he was left psychologically and physically scarred.

Returning to England, Tolkien took up a post at the Oxford English Dictionary, where he worked on the origins of words. Before long, he was professor at Oxford, where a children's fantasy book that Tolkien had written about a halfling creature discovering a ring fell into the hands of a visiting publisher by chance.

When Peter Jackson and Fran Walsh first thought about adapting *The Lord of the Rings* into a feature film, there was absolutely no reason to assume they'd be successful in getting the project off the ground. Jackson was a delightfully amateur Kiwi filmmaker

made good: his first project, *Bad Taste* (1987) was made in Northern Wellington on four years of weekends and a \$20 homemade Steadicam, with gross alien masks for the movie hand-baked by Jackson himself in his mum's oven. The film is sublimely disgusting, and after a censorship battle, was released on home video with the words "banned in Queensland" proudly on its cover.

The director Jackson met Walsh, a screenwriter and producer, late in production of *Bad Taste* and subsequently made several other films with her that were bad taste in spirit if no longer title. Then came the critically acclaimed *Heavenly Creatures* (1994, the debut performance of a young Kate Winslet), and yet more horror with *The Frighteners* in 1995. Walsh and Jackson were set on an original idea for a fantasy-type film as their next project but kept coming back to Tolkien as the inescapable master of the genre. So, they sketched out an idea for how *The Lord of the Rings* might work on the big screen and started taking it to the studios. "Nobody else seemed to be doing anything about it," Jackson naively wondered.

When Canadian musician Howard Shore was contacted by Peter Jackson to write music for *The Lord of the Rings*, he seemed an unlikely choice for a big budget fantasy epic. Shore was an alto saxophone player who was childhood friends with future comedy impresario Lorne Michaels. When Michaels was tasked by NBC with creating a televised variety show – live, from New York, on a Saturday night – he called in Shore to be its Musical Director. Shore worked with Michaels (and Belushi and Chase and Ackroyd and Murray) at *Saturday Night Live* for its first five years.

During summer when the show was on break, Shore would escape to write the soundtrack for a film or two, particularly with body horror maestro David Cronenberg (on movies like *The Fly* and *Videodrome*). Shore left *SNL* and became one of Hollywood's most singular musical voices, writing music for *Big* (1988), *Philadelphia* (1993) and *Mrs. Doubtfire* (1993). But it was horror more than anything that Howard Shore excelled at, including *The Silence of the Lambs* (1991) and *Seven* (1995) as well as his almost twenty collaborations with Cronenberg.

ABOUT THE MUSIC



Peter Jackson at the 2014 San Diego Comic-Con. Photo by Gage Skidmore, CC BY-SA 2.0, via Wikimedia Commons.

In so many ways, the music of *The Lord of the Rings* is a tale of a handful of very unlikely creative people. It is a monument to their single-minded dedication to Middle Earth, and the peoples who live and die for it.

Given how unlikely this creative story is, there's a natural inclination to try and go back and search for the tell-tale signs of inspiration along their improbable journey to *Lord of the Rings*, like a movie scene where James Bond discovers his taste for martinis, or Bruce Wayne contracts his fear of bats.

There is the romantic image of the teenaged Tolkien, hiking as he did in a group of twelve across the misty mountains of Switzerland in 1911. Or the reflection that the First World War threw the educated gentleman Tolkien into the trenches as the leader of working class "Tommys": men from different backgrounds, forced by war to become comrades, a fellowship. Less speculative in terms of influence are Tolkien's professional love of words and languages and maps, and his anxiety that nature had been crushed by the forces of industry and war.

Then there's Peter Jackson and Fran Walsh, storytellers from New Zealand blessed with no hard-wired Hollywood sense that pitching

a special effects heavy trilogy based on one of the world's most beloved novels could be biting off more than they could chew. Or Howard Shore, the horror composer who, by his own admission, didn't really do much in the way of melody and themes. His music kept coming back to Jackson and Walsh while they pulled together the first stages of their trilogy, preoccupying them, and haunting them.

But truth be told, what sets the music of *The Lord of the Rings* apart as one of the major achievements of the soundtrack world is that it is the story of a great many more people than just the likes of Tolkien, Jackson, Walsh and Shore.

There's Tolkien's student, Elaine Griffiths, who passed the manuscript of *The Hobbit* to book publisher Susan Dagnall from Allen & Unwin in 1936, without whom the book may never have been widely read. For the films, there's screenwriter Philippa Boyens, or any of the on-screen performers who inhabited their roles and the spirit that pervaded the filmmaking, like Andy Serkis co-inventing the method of motion capture performance out of whole cloth. Or perhaps it is the production designers who literally wore their thumbprints off the skin after spending three years manufacturing 48,000 pieces of *Lord of the Rings* chain mail by hand.

As for the music, Shore's genius lies in developing the right material for the hundreds of talented performers on stage, those in and out of the spotlight. For a composer who didn't usually do much with melody, he wrote around a hundred of them for the peoples of Middle Earth and their story, all with distinction and difference, humans, elves, hobbits, dwarves, and orcs alike.

Perhaps it is Aivale Cole, a soprano studying at the National Academy of Singing and Dramatic Art in Christchurch in 2001, who got an unauditioned call from Shore to sing the solo for Gandalf's fall in *Fellowship of the Ring*, perhaps the most beautiful musical moment from the entire trilogy if not all of cinema. Maybe it is David Salo, the leading expert on Tolkien's Middle Earth languages, who translated the film's lyrics into something that might be sung by professionally trained choirs. Perhaps it is Annie Lennox, who worked

ABOUT THE MUSIC

with Shore across more than one other draft song to end the trilogy before co-writing “Into the West”, which won Lennox, Shore, and Walsh an Oscar and is incapable of leaving an eye dry.

Perhaps the story of the music of *The Lord of the Rings* boils down to what are arguably its two main musical melodies, two chief among the hundred. First, there’s the theme known by aficionados as “the history of the Ring” theme, the sinewy, melancholic string line that opens each film. It is the musical representation of an idea strong enough to drive normal people – unlikely people – to commit their lives to a work far beyond what they might seem capable of.

The second theme is the bold and brassy fanfare of the Fellowship, the most triumphant of the series’ musical melodies. That such a theme should be so central to Shore’s music illustrates precisely what is going on with *Lord of the Rings*. Among the major melodies for the trilogy is no hero theme for Frodo, no lionhearted melodies for Aragorn the returning King, or wise Gandalf the Grey.

Like an orchestra or a choir, like a filmmaking crew, or a novelist’s community, the power of these movies comes from their fellowship. This is what the music teaches us, too: it all comes from those who journey with you. It’s a collective.

It’s Boromir, who dies saving two simple hobbits from the Shire. It’s Lothlorien Elves who march on Helm’s Deep to defend humans. It’s allies who answer when Gondor calls for aid.

Without friends, it’s a dangerous business, going out your door.

© Dan Golding 2026



Howard Shore in 2013. Photo by Sam Santos, Canadian Film Centre, CC BY 2.0, via Wikimedia Commons

WHAT DOES
YOUR 2026
SOUND
LIKE?



The Cat Empire Orchestra Encore Tour poster features a large, stylized black cat face with white eyes and whiskers, set against a red and blue background with musical notes and instruments. The text reads: THE CAT EMPIRE ORCHESTRA ENCORE TOUR with the Sydney Symphony Orchestra 27-29 AUGUST



Star Wars THE EMPIRE STRIKES BACK IN CONCERT poster features the Star Wars logo and a film strip showing scenes from the movie. The text reads: STAR WARS THE EMPIRE STRIKES BACK IN CONCERT 21-24 OCTOBER



Harry Potter and the Philosopher's Stone IN CONCERT poster features Harry Potter and other characters from the movie. The text reads: Harry Potter AND THE PHILOSOPHER'S STONE IN CONCERT 2-5 DECEMBER



EXPLORE MORE AT
sydneyssyphony.com

ABOUT THE ARTISTS

ART OF THE SCORE

Art of the Score is a Melbourne-based podcast that explores, demystifies and celebrates some of the greatest soundtracks of all time from the world of film, TV and video games. In each episode hosts Andrew Pogson, Dan Golding and Nicholas Buc check out a soundtrack they love, break down its main themes, explore what makes the score tick and hopefully impart their love of the world of soundtracks.

Art of the Score has been recommended by *The New York Times*, enjoyed time in the iTunes Top 10, What's Hot and New & Noteworthy lists and is listened to by soundtrack geeks all around the world. Head on over to artofthescore.com.au for more nerdery and tomfoolery.

Nicholas Buc conductor

Nicholas Buc is an award-winning composer, conductor, and arranger with a distinguished career in both film and concert music. He studied composition under Brenton Broadstock and Dr. Stuart Greenbaum at the University of Melbourne, earning the inaugural Fellowship of Australian Composers Award. Nicholas furthered his education with a Master's degree in Scoring for Film and Multimedia from New York University, where he was honoured with the Elmer Bernstein Award for Film Scoring.

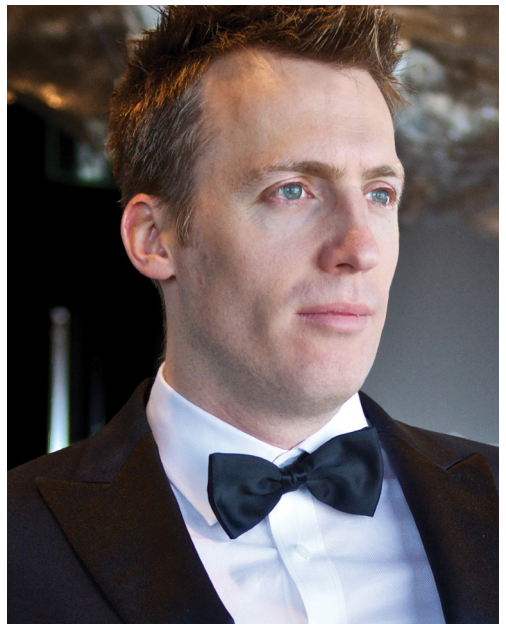
His compositions have been showcased at festivals and theatres across Australia, Asia, and the United States. In November 2022, the Melbourne Youth Orchestra premiered his Trumpet Concerto, commissioned by Josh Rogan. His 100-minute oratorio, *Origins*, premiered to a sold-out audience at Melbourne Recital Hall in July 2023. Recently, he scored the Australian feature film *Slant* (2022) and the Ukrainian documentary *Slava* (2023).

Nicholas has collaborated with renowned artists and ensembles, including Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Nick Cave and Warren Ellis, Chris Botti, Amanda Palmer, Ben Folds and The Cat Empire. He has served as conductor and arranger for Tina Arena on six Australian tours and has created arrangements for Birds of

Tokyo, Lake Street Dive, Missy Higgins, The Avalanches, Eskimo Joe, The Whitlams and Vera Blue. His television work includes *Junior MasterChef* (2020), five seasons of *The Voice Australia* and the 2021 AFL Grand Final.

Highly sought after for live film concerts, Nicholas has conducted the world premieres of major films, including *Star Wars: The Last Jedi*, *Close Encounters of the Third Kind*, *The Lion King*, *Beauty and the Beast*, *Shrek 2*, *Harry Potter and the Deathly Hallows Part 2* and *Field of Dreams*.

The 2024-2025 season saw the North American premiere of his children's work *Daughter of the Inner Stars* with the Vancouver Symphony. This season also features exciting debut engagements with the Chicago Symphony, Chicago Lyric Opera, Toronto Symphony, Kansas Symphony and Auckland Philharmonic, along with reappearances with the Seattle Symphony, Grand Rapids Symphony and Orlando Philharmonic Orchestra, as well as all the Australian symphony orchestras.



ABOUT THE ARTISTS

Dan Golding host

Dan Golding is Professor of Media at Monash University, the host of *Screen Sounds* on ABC Classic, and an award-winning composer and writer.

Dan is the author of *Star Wars After Lucas* (University of Minnesota Press, 2019) and created the soundtrack for the BAFTA, DICE, and GDCA winning *Untitled Goose Game* (2019). Other composing includes the soundtracks for *Mars First Logistics* (2023), *Push Me Pull You* (2016) and the *Frog Detective* series, for which his score for *The Haunted Island* (2018) won the inaugural APRA-AMCOS Australian Game Developer award for Best Music.

Dan also composed the theme for the ABC's flagship podcast, *ABC News Daily*.

Find him on Instagram and Bluesky.

Andrew Pogson host

Andrew Pogson is a concert producer, director and presenter with more than twenty five years in the music industry, and the founder and Creative Director of Melbourne's Concert Lab.

For over a decade he was Head of Presentations and Senior Manager, Special Projects at the Melbourne Symphony Orchestra, conceiving and producing multiple world premieres — from the *Doctor Who Symphonic Spectacular* to film music projects with Nick Cave and Warren Ellis, all the way to *The Wiggles Meet The Orchestra* — and programming concerts with artists from Sting and Randy Newman to Tim Minchin. He conceived and produced both *Flight Facilities Live* with the Melbourne Symphony Orchestra and *Symphonica* with Armand van Helden, each Helpmann-nominated for Best Australian Contemporary Concert, with the former's recording winning the 2016 ARIA Award for Best Classical Album.

As a presenter, he co-created and hosts *Art of the Score* live in concert, performing with every one of Australia's major symphony orchestras and internationally with the City of Birmingham Symphony Orchestra, the Hong Kong Philharmonic and the Auckland Philharmonia. Find him on Instagram @andrewjpogson or online at concertlab.com.au.



L - R: Andrew Pogson, Nicholas Buc, Dan Golding. Photo credit: Mark Gambino

ABOUT THE ARTISTS

Kate Miller-Heidke vocals

Kate Miller-Heidke is an award-winning singer and songwriter who traverses the worlds of contemporary pop, folk, musical theatre and opera.

Kate has released five top-ten studio albums including *O Vertigo!*, *Nightflight* and *Curiouser*, which reached double platinum sales and featured the multi-platinum hits 'The Last Day On Earth' and 'Caught In The Crowd'. In 2009 she and her collaborator Keir Nuttall became the first Australians to win the grand prize in the International Songwriting Competition for 'Caught in the Crowd'. Kate's latest album, *Child In Reverse*, was released in October 2020 to enormous critical acclaim and also debuting in the top 10 of the ARIA Charts.

Her diverse work has been nominated for ARIAs in categories as varied as Best Pop Release, Best Adult Contemporary Album, Best Classical Album, Best Cast Recording, Best Comedy Release, and Best Australian Live Act.

Trained as a classical singer at the Queensland Conservatorium, Kate has performed for the Metropolitan Opera in New York in John Adams's *The Death of Klinghoffer*, several roles for the English National Opera and in *Jerry Springer The Opera* at the Sydney Opera House. Her debut opera as a composer, *The Rabbits* (based on the book by Shaun Tan and John Marsden and commissioned by Opera Australia) had sold-out seasons in Perth, Melbourne, Sydney and Brisbane. It won four Helpmann Awards including Best Score and Best New Australian Work.

After competing at *Eurovision – Australia Decides* in February 2019, Kate was unanimously chosen by both the jury and public votes to become Australia's representative at the 2019 Eurovision Song Contest. Kate's heartfelt performance and the out-of-this world staging of her original composition 'Zero Gravity' won her first place in her semi-final, a top ten placing in the Grand Final, and the coveted Marcel Bezançon Award for Artistic Achievement.

With her collaborator Keir Nuttall, she wrote the music and lyrics to *Muriel's Wedding The Musical*, which premiered at the Sydney

Theatre Company and played throughout 2019 in Sydney, Melbourne and Brisbane. It won five Helpmann Awards, including Best Original Score. It had its UK premiere in April 2025, to rave reviews and high expectations for a West End transfer.

Throughout 2024 and early 2025, Kate undertook an extensive tour of Australia, performing 70 shows around the country, accompanied only by her collaborator Keir Nuttall on guitar, in a stripped-back, intimate and powerful performance that received enormous critical acclaim and a host of new fans around the country.

Kate then went on to make her debut as one of the four Coaches on *The Voice Australia* on Channel 7, alongside LeAnn Rimes, Guy Sebastian and Adam Lambert, and in 2025 returned alongside Ronan Keating, Richard Marx and Melanie C. She was nominated for her first Logie Award for her debut season, for Best New Talent. She has recently finished recording her third season, set to air later in 2026.

Kate's new single 'Holiday' is out now, the first release from *The Kiss And The Abyss*, her new album of gothic folk music, out 14 August through EMI.



Photo by Simon Lekias

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

Harry Bennetts
Associate Concertmaster
Jennifer Booth
Georges Lentz
Emily Long
Alex Mitchell
Alexander Norton
Benjamin Tjoa
Brian Hong°
Lydia Sawires†
Tamara Elias*
Ilya Isakovich*
Elizabeth Jones*
Marrianne Liu*
Jasmine Tan*

SECOND VIOLINS

Emma Hayes
Acting Principal
Shuti Huang
Wendy Kong
Benjamin Li
Nicole Masters
Robert Smith
Maja Verunica
Riikka Sintonen°
Emily Qin°
Natalie Favaloro*
Michele O’Young*
Veronique Serret*

VIOLAS

Erina Goldwasser*
Guest Principal
Anne-Louise Comerford
Associate Principal Emeritus
Sandro Costantino
Rosemary Curtin
Carl Lee
Leonid Volovelsky
Sebastian Coyne†
Stephen Wright°
Charlotte Fetherston*

CELLOS

Leah Lynn
Assistant Principal
Kristy Conrau
Christopher Pidcock
Noah Lawrence†
Joseph Kelly*
Minah Choe*
Hikaru Fuminashi*
Rebecca Herman*

DOUBLE BASSES

Dylan Holly
Acting Principal
David Campbell
Richard Lynn
Jaán Pallandi
Harry Young°
Rio Kawaguchi†

FLUTES

Lily Bryant°
Acting Associate Principal
Emilia Antcliff*
Katlijn Sergeant
Principal Piccolo

OBOES
Eve Osborn°
Miriam Cooney*
Amy Clough**
Guest Principal Cor Anglais

CLARINETS

Francesco Celata
Associate Principal
Christopher Tingay
Clare Fox*

BASSOONS

Matthew Wilkie
Principal Emeritus
Jay Lee*
Laura Brown*

HORNS

Euan Harvey
Acting Principal
Lee Wadenpfuhl*
Guest Principal Third Horn
Lucy Smith†
Bryn Arnold*
Jude Austen Kaupe*
Shadley Van Wyk*

TRUMPETS

Fletcher Cox*
Guest Principal
Anthony Heinrichs
Sophie Kukulies†
Alexandra Bieri*

TROMBONES

Scott Kinmont
Acting Principal
Jeremy Mazurek°
Harrison Steele-Holmes*
Mitchell Nissen*
Guest Principal
Bass Trombone

TUBA

Edwin Diefes*
Guest Principal

TIMPANI

Antoine Siguré
Principal

PERCUSSION

Rebecca Lagos
Principal
Joshua Hill°
Leah Columbine†
Tim Brigen*
Brian Nixon*

HARP

Louisic Dulbecco
Principal

PIANO

Susanne Powell*
Guest Principal

GUITAR

Nathan Barraclough*
Guest Principal

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

SYDNEY PHILHARMONIA CHOIRS

SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

Brett Weymark OAM Artistic and Music Director

Dr Elizabeth Scott Associate Music Director

Tim Cunliffe Assistant Chorus Master and
Principal Rehearsal Pianist

Benjamin Crowe and **Naomi Hnat**
Conductor Fellows

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

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

musical theatre, and world premieres by leading Australian composers.

Each year, SPC performs approximately 50 performances across Sydney and beyond, collaborating with top-tier orchestras, soloists and conductors, performing regularly with many of Australia's most prominent arts companies and festivals. SPC has performed in the Sydney Opera House, Hamer Hall Melbourne, the Singapore National Football Stadium, Westminster Abbey, the Tokyo Dome and the Royal Albert Hall. Highlights over the years have included the opening of the Sydney Opera House, the Sydney and Nagano Olympic Games and being the first Australian choir to perform at the BBC Proms. SPC is also proud to have been the choir of choice for the Sydney Symphony Orchestra since 1936.

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



Photo by Keith Saunders

SYDNEY PHILHARMONIA CHOIRS

SOPRANOS

Nicola Awad
Arianna Brini
Ruby Bron
Nicollette Burr
Joann Chiang
Ashley Cohn
Eleanor Donovan
Nicoline Elder
Susan Farrell
Jessica Foreman
Abigail Hodgson
Annabel Jeffery
Miriam Jeffery
Ella Kinslor
Christine Li
Samantha Macourt
Harriet McLean
Georgia Moore
Sarah Muetterlein
Amelia Myers
Ali Perry
Valarie Poon
Maya Schwenke
Lizzie Watson
Rachael Whitford
Dorothy Wu

ALTOS

Sinead Border
Tara Burnes
Beatrice Chaston
Jennifer Chen
Anna Ding
Lily Fowler
Sofia Garcia
Alison Goldingay
Yvonne Harrison
Emma Holley
Kay Hughson
Haley Hutchins
Geo Lee
Teresa Mayo
Laura McKay
Jess Moore
Madi Moore
Kathleen Morris
Sophie Nixon
Ines Obermair
Audrey Ormella
Veronica Sebesfi
Verity Skala
Charlotte Snedden
Emma Snellgrove
Abbie Truman
Sophie Waller
Lydia Weir
Noriko Yamanaka
Emily Zhou

TENORS

Peter Allen
Axl Beeby
Lachlan Donlevy
Simon FitzGerald
Tom Hazell
Rory Hodgson
Ivan Ip
Benjamin Jackey
James Lane
Caleb Mayo
Kian Shanahan
Harrison Taranec
Alex Tung
George Watkins
Lawrence Wright
Samuel Zong

BASSES

Luna Bao
Logan Birchall
Joshua Bubb
Ben Clarke
Oliver Golding
Jason Jiang
Mark Keegan
Jonathon Kelley
Dion Marks
Chris Masson
Max Mcllwraith
Finnian Murphy
Steven Nilam
Michael Nolan
Desmond Yong

SYDNEY PHILHARMONIA CHOIRS

ELIZABETH SCOTT chorus master
Associate Music Director
Sydney Philharmonia Choirs

Dr Elizabeth Scott is a highly skilful choral conductor who has led Sydney Philharmonia Choirs' young adult choir VOX since 2008. Formerly SPC's Assistant Chorus Master (2006–2008) and Acting Music Director (2013), she was appointed Acting Music Director in 2022. She is a Lecturer in Conducting and Director of Choirs at the Sydney Conservatorium of Music (University of Sydney) and was the Choral Director of the NSW Schools Spectacular since 2009 to 2023.

After graduating from the Sydney Conservatorium of Music in 1995, she completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. She holds a Doctorate of Musical Arts in Choral Conducting. Through Symphony Australia's Conductor Development Program she has worked with the Queensland, Adelaide and Melbourne symphony orchestras and Orchestra Victoria, among others, and was awarded the 2008 Sydney Choral Symposium Foundation Choral Conducting Scholarship.

Elizabeth is a regular chorus master for the Sydney Symphony Orchestra and has prepared choirs for Simone Young, David Robertson, Masaaki Suzuki and Sir Simon Rattle. She also regularly works with Gondwana Choirs and Cantillation.

In 2017, Elizabeth became the first Australian woman to conduct SPC's Messiah concerts at the Sydney Opera House. Recent performance highlights include 2025's St Matthew Passion (Mendelssohn Version) and Bach's Christmas Oratorio, 2023's *The Little Match Girl Passion* and *Carols at the House*, *Mozart: Requiem & Revelations* and *Bach Mass in B Minor* (2022), *Berliner Messe* and *St John's Passion Reimagined* (2021) and *Considering Matthew Shepard* (2020) and *Music at the Movies* (2019).

Elizabeth is a passionate champion of contemporary composers such as Arvo Pärt, Eric Whitacre, Ola Gjeilo and Ēriks Ešēvalds, as well as Australian composers such as Paul Stanhope, Joseph Twist, Brooke Shelley, Matthew Orlovich and Sally Whitwell.



Photo by Keith Saunders

SYDNEY CHILDREN'S CHOIR

Lyn Williams AM Artistic Director

Sam Allchurch Associate Artistic Director

Peter Ellis Chorus Master

Over its 37-year history, the Sydney Children's Choir has forged a reputation for artistic innovation and spell-binding performance. Recognised for their crystal-clear sound, their precision and artistry, they possess a courageous and compelling performance style. Founded as a single ensemble by Lyn Williams AM in 1989, it now includes approximately 400 young people, comprising performing choirs and training ensembles in both Walsh Bay and Parramatta.

Close to the choir's heart is its repertoire of over 200 specially commissioned works, and it continues to premiere new music from leading and emerging composers annually. The choir enjoys rich artistic collaborations with musicians from a wide range of cultures such as Suara Indonesia Dance and Mongolian singer and horsehead fiddle player, Bukhchuluun Ganburged.

The choir has a long history of performing with the Sydney Symphony Orchestra and other leading ensembles, and has worked with conductors including Simone Young, David Robertson and Vladimir Ashkenazy. Over the decades it has performed at many high-profile events including the Sydney Olympics Opening Ceremony, World Youth Day and Sydney Festival. The choir has toured extensively, presenting their signature performances of contemporary Australian music to new audiences across the world.

In 2025, the choir's performed Mahler's Third Symphony with the Sydney Symphony Orchestra under the direction of Simone Young, and recorded segments for the ABC's *Let's sing!* and *Play School* programs. The choir also collaborated with Veus Cor Infantil from Barcelona, travelled to Cairns to perform with the Gondwana Indigenous Children's Choir and performed with the Australian Chamber Orchestra to celebrate its 50th anniversary. 2026 highlights include *Carmina Burana* with Sydney Chamber Choir, a tour to Malaysia and Singapore and the premiere of new works by Alice Chance in collaboration with NSW Parliament.



Sydney Children's Choir. Photo by Lyn Williams AM.

SYDNEY CHILDREN’S CHOIR

Giorgio Abboud	Hugo Gilmovich	Ottoline Miller	Juniper Roan
Miles Augustyn	Chiara Guazzato	Dara Minogue	Reif Robertson
Elias Buggy Axton	Isabel Ruby Hall	Abigail Moran	Imogen Samuel
Frederick Beck	Madeleine Huang	Emily Moss	Renit Shinde
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Aurora Burston	Rafaela Ikladious	Grace Nankervis	Isaac Sole
Liam Byrne	Melody Jin	Mietta Nankervis	Charlotte Stanhope
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Clara Chen	Herbie Khan	Myla O’Keeffe	Qiyuan Tao
Zoe Yuzheng Chen	Jesse Kim	Nino Okumushoglu	James Ulevik
Hector Colls-Doech	Chun Yee Hazel Lam	Lachlan Ong	Adelaide van Breda
Emmett Daly	Mira Lam	Lucas Ong	Maya Vesentini
Isla Daun	Cyan LaMotta	Angela Ou	Rafael Vesentini
Olive Dettman	Scarlett “Scout” LaMotta	Violet Pendlebury	Sunday Ward
Juliette Dick	Hei Suet Lee	Juliette Pfeil	Mavis Weitzel
George Ding	Sebastien Lewis	Ariti Politou	Lhotse White
Nicholas Dramitinos	Ivan Li	Clark Poppert	Genevieve Williams
Jensen Eckermann	Lawson Li	Thomas Prowse	Jessica Wong
Chloe Evans	Tianyu Li	Sophie Pugh	Esther Yun
Arthur Feng	Leah Liu	Samuel Pyke	Charlotte Zhang
Poppy Galloway	Claire Lou	Alvie Rech	Eric Zhang
Francis Gavaghan	Catherine Miller	Samson (Xunxian) Ren	
Estelle Gilmovich		Scarlett Rigato	

SYDNEY CHILDREN'S CHOIR

Lyn Williams AM Artistic Director

For over 35 years, Lyn Williams has harnessed the incredible power of young voices through her world-renowned ensembles: the Sydney Children's Choir, Gondwana Voices, the Gondwana Indigenous Children's Choir and Marliya. Her choirs have appeared with the world's leading orchestras and conductors and at festivals including the BBC Proms and Polyfolia.

Lyn has commissioned over 250 works from composers across Australia and around the world and her ability to forge innovative and meaningful collaborations is widely recognised. She continues to foster strong relationships with First Nations artists across Australia, bringing together cultural custodians and composers to create new works which preserve and celebrate Aboriginal and Torres Strait Island languages and cultures. Lyn enjoys a long-standing collaboration with singer-songwriter Felix Riebl of the Cat Empire and the singers of Marliya, presenting the critically-acclaimed show Spinifex Gum, which has featured at every Australian arts festival since its premiere at the Adelaide Festival in 2018.

In 2024, Lyn directed the performance of Spinifex Gum at London's Barbican Hall which received a standing ovation. In 2024, Lyn also toured Gondwana Voices to France and Spain, giving the premiere of Following the Sky by Lisa Young.

Lyn's visionary work with young musicians has been recognised widely. In 2024, She received the Richard Gill Award for distinguished services to Australian music. Lyn's outstanding contribution to Australian music has also been recognised by the Don Banks Music Award (2017) and the Sir Bernard Heinze Memorial Award (2021) and as a Member of the Order of Australia (2019). In 2024, Lyn presented one of the four Boyer Lectures for the ABC on Future Classic.



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