

23 August, 2025
Sydney Opera House

PETER AND THE WOLF



«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

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

Natalie Mavridis[†]
Alexandra Osborne
Associate Concertmaster
Claire Herrick
Georges Lentz
Alex Mitchell
Benjamin Tjoa[°]
Brian Hong[°]
Jasmine Tan^{*}

SECOND VIOLINS

Liam Pilgrim[†]
Kirsty Hilton
Principal
Alice Bartsch
Victoria Bihun
Benjamin Li
Nicole Masters
Maja Verunica
Riikka Sintonen[°]

VIOLAS

Ariel Postmus[†]
Anne-Louise Comerford
Associate Principal Emeritus
Justine Marsden
Charlotte Fetherston^{*}
Nicole Forsyth^{*}
James Wannan[°]

CELLOS

Noah Lawrence[†]
Kristy Conrau
Elizabeth Neville
Adrian Wallis

DOUBLE BASSES

Harry Young[†]
Richard Lynn

FLUTES

Dana Alison[†]

OBOES

Amy Clough[†]

CLARINETS

Oliver Crofts[†]

BASSOONS

Bailey Ireland[†]

HORNS

Bryn Arnold[†]
Emily Newham[°]
Lucy Smith^{*}

TRUMPETS

Isabella Thomas[†]
David Elton
Principal

TROMBONES

Jeremy Mazurek[†]

TIMPANI

Rebecca Lagos
Principal Percussion

PERCUSSION

Timothy Constable
Alison Pratt^{*}

Bold Principal

^{*} Guest Musician

[°] Contract Musician

[†] Sydney Symphony Fellow

2025 CONCERT SEASON

FAMILY EVENT

Saturday 23 August, 10.30am & 1pm

Concert Hall,
Sydney Opera house

PETER AND THE WOLF

BENJAMIN NORTHEY conductor
TIM HANSEN presenter

Estimated durations
50 minutes

ADAM MANNING
Rhythmic Acknowledgment of Country (2023)

Cover image
Shutterstock

SERGEI PROKOFIEV (1891–1953)
Peter and the Wolf (1936)
1. Bird (Flute)
2. Duck (Oboe)
3. Cat (Clarinet)
4. Grandfather (Bassoon)
5. Wolf (Horns)
6. Hunters (Woodwinds and Trumpet)
7. Peter (String instruments)

EDVARD GRIEG (1843–1907) **arr. Hansen**
In the Hall of the Mountain King (1875)

Principal Partner



ABOUT THE ARTISTS

BENJAMIN NORTHEY conductor

- At school Ben once hit four runs off the last ball of a cricket match to win the game for his team. Just ask him about it, he'll tell you over and over and over...
- Ben listened to *Peter and the Wolf* many, many times as a kid. It inspired him to learn to play loads of instruments including the piano, violin, trumpet, flute and saxophone.
- Once during a concert Ben's conducting baton snapped and flew over his head into a lady's lap in the audience. She wasn't impressed. It was his mother...

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra, Conductor in Residence of the Sydney Symphony Orchestra and Principal Conductor, Artistic Advisor – Learning and Engagement of the Melbourne Symphony Orchestra. From 2019–2023 he was the Principal Conductor in Residence of the Melbourne Symphony Orchestra, having previously held the posts of Associate Conductor (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).

As of 2025 he is the Artistic Director of the Australian Conducting Academy, a national training program for Australian and New Zealand conductors.

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 before returning home to Australia, where he has become one of the most sought-after conductors in the Asia-Pacific region.

He previously studied conducting with John Hopkins OBE at the University of Melbourne Conservatorium of Music, graduating with a Master's degree in 2002. In 2009/10 he was invited as one of three conductors worldwide to participate in the Allianz International Conductor's Academy with the London

Philharmonic Orchestra and the Philharmonia Orchestra, where he was mentored by Vladimir Jurkowski and Christof von Dohnányi.

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

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 also been active in music education and training through concerts and workshops for the Melbourne, West Australian and Sydney Youth Orchestras, the Australian National Academy of Music, the Australian Youth Orchestra, the University of Melbourne Conservatorium of Music and Monash University.

An ARIA Awards, AIR Music Awards, and Art Music Awards winner, he was voted *Limelight Magazine's* Australian Artist of the Year in 2018. Northey's many recordings can be found on ABC Classics.

In 2025, he conducts the Melbourne, Sydney, Queensland, Tasmanian and Christchurch Symphony Orchestras and the Hong Kong Philharmonic.



Photo by Laura Manariti

ABOUT THE ARTISTS

TIM HANSEN presenter

Tim Hansen is a multi-disciplinary artist, with a professional career spanning 20 years in the fields of music and theatre. He is a composer, songwriter, cabaret performer, actor, educator, and advocate for the Arts as a vital means for social justice and social cohesion. He currently lives on Wiradjuri country in Australia.

Tim's style draws from a lifetime of eclectic music tastes and a deep fascination for how music 'works'. As a result, Tim's music and songs can trace their lineage to anything from German cabaret to 21st Century Post-Minimalism, from contemporary music theatre to classic jazz, the most bubble-gum of pop to the weirdest experimental music. If it works, it works.

Much of Tim's work is a fusion of music and theatre, and his biggest works draw from his two strengths. *The Sharpest Piece* (2017), a song cycle commissioned by Hourglass Ensemble, a gothic work about a woman who believes she is made of glass. *Airlock* (2018), a cabaret of original songs about the end of the world, written in response to the same-sex Marriage plebiscite in Australia that year. *Schapelle Schapelle* (2019), a comedy musical about the media's role in dehumanising the controversial drug-smuggler Schapelle Corby. *Fast Cars* (2023), a comedy with music examining the world-famous Bathurst 1000 V8 car race and the nostalgic place it holds in the town of Bathurst. He currently performs original tunes under his cabaret alter-ego, Tim Handsome.

A core component of Tim's practice is engaging with young people, and he believes that access to music education and artistic expression is a fundamental right of every young person. He is currently engaged with Musica Viva as part of their *Musician in the Classroom* program, working in a primary school in an area of socio-economic disadvantage, teaching the teachers how to teach music to their students. He was composer in residence at Santa Sabina College for seven years, and has tutored with a number of youth-arts organisations around Australia including

Australian Theatre for Young People, Music for Everyone, and Canberra Youth Theatre.

Tim is a passionate believer in the arts as a means to address issues of social justice, and has worked with organisations such as Milk Crate Theatre and Shopfront Youth Theatre to do so. By giving artistic access and therefore a voice to segments of the community that are forced into invisibility, such as those who have experienced homelessness, discrimination, or stigmatisation due to mental health issues, Tim believes we can make steps towards healing those wounds and move forward as a society to address larger issues that affect us all, such as wealth inequality and climate change.



ABOUT THE MUSIC

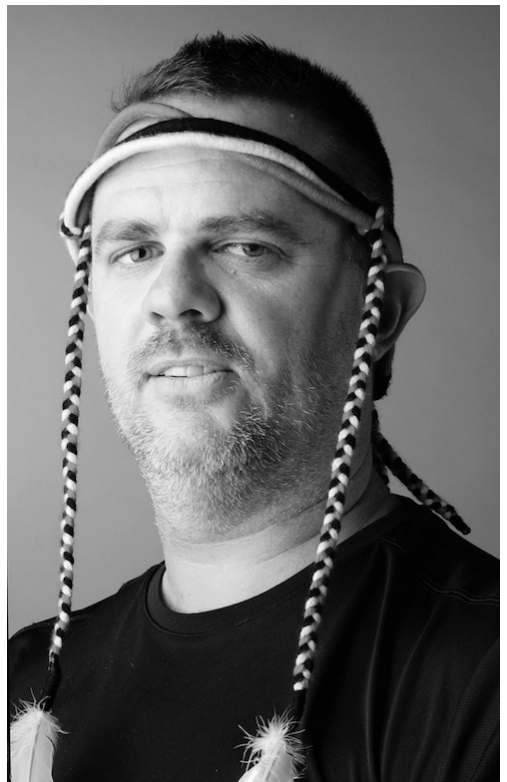
Rhythmic Acknowledgment of Country

The **Rhythmic Acknowledgment of Country** is a powerful and creative tribute to the Traditional Custodians of the land. Performed immediately after the Orchestra's tuning, this unique acknowledgment connects performers and audiences to the First Nations rhythms of the Sydney Basin, first documented in the 1800s.

Led by First Nations percussionist and University of Newcastle lecturer Adam Manning, this rhythmic journey reimagines, revives, and improvises upon these ancient patterns to foster a deep connection to Country. Manning has been performing the **Rhythmic Acknowledgment of Country** for many years and has developed the concept in collaboration with numerous Elders, including Uncle Ray Kelly Snr.

As a unifying conclusion, all onstage members will perform clapsticks together at the end of the Acknowledgment, symbolising shared respect, unity, and a collective recognition of the enduring cultural heritage of the Traditional Custodians.

By integrating this Acknowledgment into an orchestral setting, the performance amplifies its cultural and artistic significance, weaving rhythm into a powerful narrative that bridges the past and present and celebrates the enduring connection between people and Country.



ABOUT THE MUSIC

SERGEI PROKOFIEV (1891–1953)

Peter and the Wolf (1936)

When you watch TV or a movie, it is easy to know what is going on.

There are actors playing characters, they speak words that describe their actions and thoughts, and you can also see what they are doing.

But with music, that's much harder to do – especially when there aren't any lyrics telling you what a song is about.

In *Peter and the Wolf*, Russian composer **Sergei Prokofiev** lets you know what is happening by making the instruments in the orchestra play different characters - and the narrator also helps you out by telling the story.

Today our narrator is **Tim Hansen**, who has *definitely* read the story and *absolutely* knows what he is doing. Together with conductor **Benjamin Northey** and the incredible musicians of the Sydney Symphony Orchestra, join us on a *smooth* and *mistake-free* presentation of this timeless story...



Sergei Prokofiev in about 1918

Peter and the Wolf was written by Prokofiev in 1936. He had been asked to write a symphony for children, as a way of getting young people interested in classical music from an early age.

Prokofiev was so inspired by the idea he wrote the entire piece in just four days!

In this story, Peter is a young boy who lives with his grandfather on the edge of a forest, and he is friends with birds and ducks and cats. Peter's grandfather tells him to be careful of the wolf who lives in the forest, but Peter doesn't listen – until one day, the wolf shows up...

Peter is played by the **string** instruments – the violins, violas, cellos and double basses.

His animal friends and his family are played by the **woodwinds**: Peter's grandfather is played by the **bassoon**, a bird is played by a flute, a duck is played by an **oboe**, and a cat is played by a **clarinet**.

The wolf is played by **brass instruments** – specifically the **French horn**.

You can tell when these characters are involved in the story because they all have their own unique **melody**.

WHAT IS A MELODY?

A melody is a tune. If you can sing it, that's a melody – think of *Happy Birthday*. But in classical music, there are often multiple melodies being played at once, by different instruments. You might have fun trying to sing each of the melodies that you hear!

In *Peter and the Wolf*, each character has their own melody – it's basically their own special theme music. This is called **leitmotif**, and the music tells you which characters are on stage, and sometimes even warns you they are coming.

Have you ever seen *Star Wars*? That is one of the most famous examples of **leitmotif**: Princess Leia, Yoda and Luke Skywalker all have their own themes, and of course the most famous one of all is Darth Vader's *Imperial March*.

ABOUT THE MUSIC

EDVARD GRIEG (1843–1907)

In the Hall of the Mountain King (1875)

Norwegian composer Edvard Grieg wrote this music as the soundtrack to a play by his countryman Henrik Ibsen. In *Peer Gynt*, the main character travels from the mountains of Norway to the deserts of North Africa desert and back.

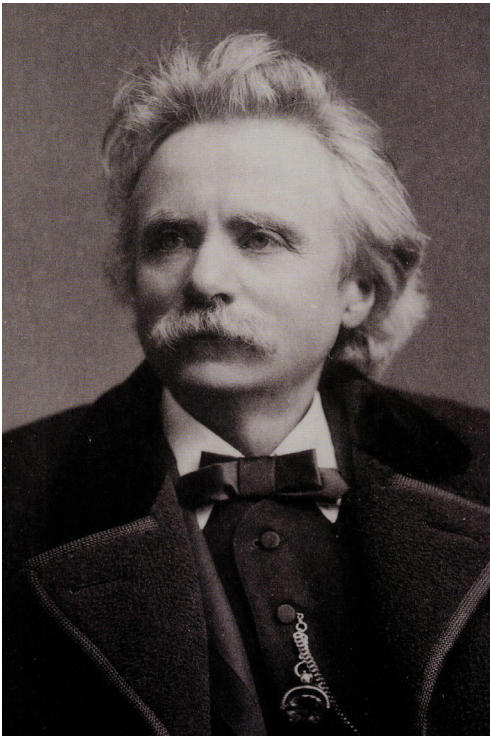
Peer is not a hero – he is foolish, careless, proud and a teller of tall tales – and in this scene he finds himself deep inside a mountain, standing before the king of the trolls and surrounded by his scary entourage.

Listen to the way Grieg sets out the melody before gradually building in volume (**crescendo**) and intensity (**fortissimo**). Would *you* want to be trapped in a mountain with all this going on around you?

WHICH INSTRUMENT IS WHICH?

Can you listen out for the melody representing each animal or character?

Turn the page to see a guide to the instruments of the orchestra!



1888 photo of Edvard Grieg by Elliott & Fry of London.
Source: Wikimedia Commons/Bergen Public Library, Norway.

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

MEET THE ORCHESTRA

BRASS

Horns

Trumpets

Trombones

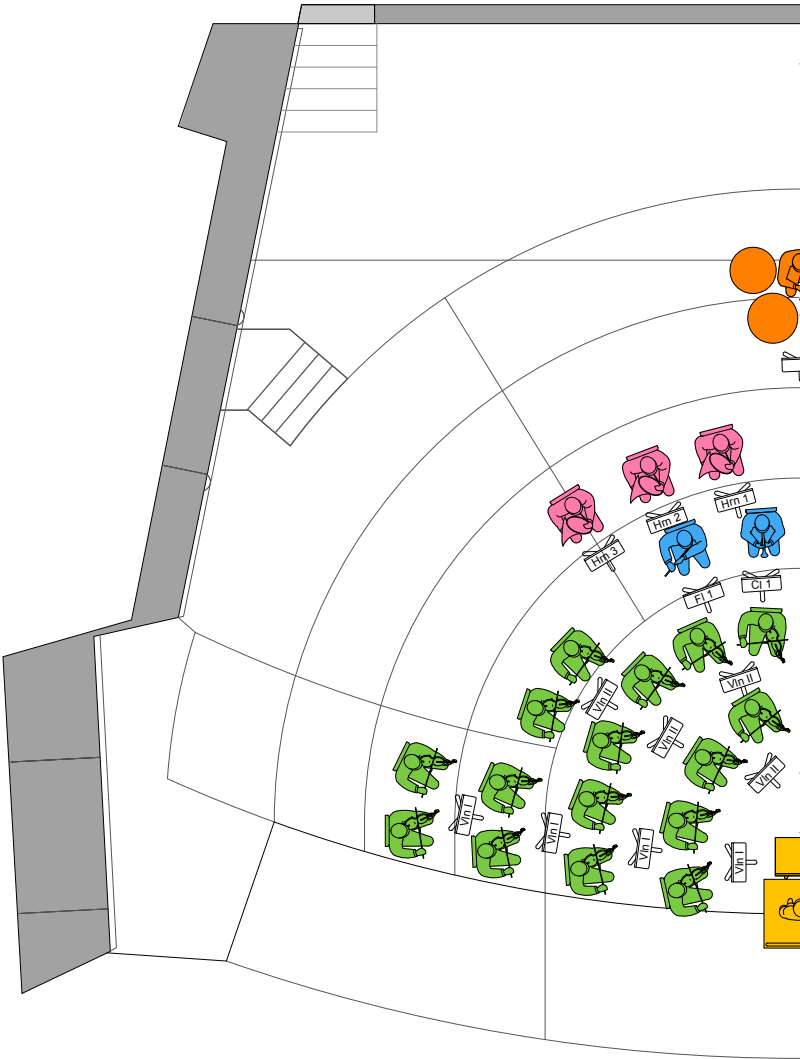
STRINGS

Violins

Violas

Cellos

Double Bases





PERCUSSION

Timpani
Bass drum
Cymbals
Triangle
Castanets

WOODWINDS

Flutes
Oboes
Clarinets
Bassoons

CONDUCTOR

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 air 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 **oboe** has two reeds. Two small pieces of cane are tightly strapped together, and fast air blown between the reeds causes vibrations to surge through the instrument producing a distinctly plaintive 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.

The **bassoon** is a really tall instrument – from end-to-end, it would stand over 2.5 metres tall! Fortunately, the pipe is doubled back on itself to make it more manageable for musicians to play and transport. The bassoon is also a double reed instrument and produces sound in similar way to the oboe. It has a deep bass sound and provides the woodwind section with a strong harmonic foundation.



Flute



Oboe



Clarinet



Bassoon

ABOUT THE INSTRUMENTS

BRASS

To create the sound on brass instruments, a musician blows air into the mouthpiece, buzzing or vibrating their lips against it. These instruments are usually made of brass, and sometimes have silver and gold plating.

The **horn** has the widest tonal range of all brass instruments. Its extremely rich, soft timbre gives it a special quality somewhere between brass and woodwinds, enabling it to blend well with the sound of many other instruments.

The **trumpet** has a striking, triumphant sound, and it boasts the highest register of all brass instruments. The modern trumpet evolved from an ancient instrument that dates from the 2nd millennium BCE in Egypt, when it was a small ritual or military instrument sounding only one or two notes.

Trombones are made in a variety of ranges approximating the range of the human voice, including soprano, alto, tenor and bass. They are generally played by extending and shortening the slide, which changes the pitch of the sound.



Horn



Trumpet



Trombone

ABOUT THE INSTRUMENTS

PERCUSSION

The percussion family has the largest instruments in the orchestra. It includes any instrument that makes a sound when it is hit, shaken or scraped. Percussion instruments keep the rhythm and make special sounds and excitement and colour.

Timpani (sometimes called **kettle drums**) are drums made out of large bowls, usually made of copper. Carefully shaped by skilled craftsmen, timpani are unique among most battery percussion instruments because it can be tuned to different notes.

Once the bowl is tuned, a skin-like material is stretched over the top, which is then struck with a mallet.

Much of standard western orchestral percussion has military beginnings. Modern timpani are developed from Arabian *nakers*, which were brought to Europe by Crusaders in the 13th century.

The **bass drum** is a descendant of the *davul* or *tabl turki* (Turkish drum) dating back to the 1300s, making it one of the oldest percussion instruments.

With its indefinite pitch and ability to make unusual or striking sounds, **cymbals** are an integral part of the percussion family.



Timpani



Bass drum



Cymbals

ABOUT THE INSTRUMENTS

PERCUSSION

The **tambourine** is a shallow, handheld drum made of a circular wooden frame with a calfskin or plastic drumhead stretched across the top. The tambourine has small discs called jingles set into its circular frame which produce sound when the tambourine is shaken, rubbed or struck.



Tambourine

Triangle is a steel rod bent into a triangle with one corner left open. It is suspended by a gut or nylon loop and struck with a steel rod and makes a high-pitched, ringing tone.



Triangle

The **snare drum** produces a sharp staccato sound when struck, thanks to a series of stiff wires against the lower skin. Snare drums are often used in orchestras, concert bands, marching bands and more.



Snare drum



Castanets

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Concert Manager
Ilmar Leetberg
Artist Liaison Manager

Library

Alastair McKean
Head of Library
Victoria Grant, Mary-Ann Mead
Library

BUSINESS SERVICES

Sarah Falzarano
Director of Finance
Daniela Ramirez
Finance Manager
Laura Soutter
Payroll Manager
Jonathan Zaw
IT Manager
Alex Hong
Assistant Accountant
Julian Konle
Accounts Officer

DEVELOPMENT

Jennifer Drysdale
Director of Development
Rachel Shafran
Development Manager
Benjamin Moh
Head of Corporate Relations
Sabrina Jelacic
Corporate Relations Officer
Fleur Griffiths
Head of Philanthropy
Patricia Laksmono
Events Manager
Gabriela Postma
Philanthropy Officer
Alison Eom
Philanthropy Coordinator

LEARNING & ENGAGEMENT

John Nolan
Director of Learning & Engagement
Daniella Garner
Program Manager, Schools & Families
Giulian Favrin
Program Manager, Artist Development & Public Engagement
Alice Jarman-Powis
Learning & Engagement Coordinator

MARKETING

Charles Buchanan
Director of Marketing
Alexandra Barlow
Head of Communications & Content
Craig Abercombe
Content Producer
Hugh Robertson
Editorial Manager
Tina Ma
Publicity Coordinator
Andrea Reitano
Head of Growth Marketing
Nicola Solomou
Senior Marketing Manager
Ann He
Marketing Manager
Laura Dang
Marketing Coordinator
Amy Zhou
Graphic Designer
Chris Slavez
Digital Marketing Coordinator
Lynn McLaughlin
Head of Lifecycle Marketing
Douglas Emery
Senior Marketing Manager & Insights Analyst

Customer Relations

Pim den Dekker
Head of Customer Relations
Georgia Mulligan
Jennifer Calacoci
Meg Chaseling
Customer Relations Team Leads

OPERATIONS & PRODUCTION

Kerry-Anne Cook
Director of Operations & Production
Aeva O’Dea
Operations Manager
Tom Farmer
Production Manager
Elissa Seed
Production Manager
Jacinta Dockrill
Production Administrator
Shanell Bielawa
Production Coordinator
Jordan Blackwell, Jess Hughes, Rory Knott, Matthew Landi, Harvey Lynn, Ella Tomkins
Production Assistants
Georgia Holmes, Reece Palmer
Production Interns

ORCHESTRA MANAGEMENT

Aernout Kerbert
Director of Orchestra Management
Brighdie Chambers
Orchestra Manager
Emma Winestone
Deputy Orchestra Manager

PEOPLE & CULTURE

Daniel Bushe
Director of People & Culture
Rosie Marks-Smith
Head of Culture & Wellbeing
Yen Sharratt
People & Culture Manager
Keanna Mauch
People & Culture Coordinator
Sue Burnet
Work Health & Safety Specialist

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