

Thursday 18 September, 6.30pm
Eugene Goossens Hall,
ABC Ultimo

SYDNEY
SYMPHONY
ORCHESTRA

OUR FELLOWS CELEBRATE AUSTRALIAN MUSIC MONTH

SYDNEY SYMPHONY ORCHESTRA FELLOWSHIP 2025

NADIA BURGESS
Anticipation (2011)

PEGGY POLIAS
The Moon (2007)

- i. *New Moon: when the stars shine bright* –
- ii. *Crescent Moon I: peeking through an eyelid*
- iii. *First Quarter: when the skytide flows* –
- iv. *Gibbous Moon I: 'coiling, emerging'* –
- v. *Full Moon: when the eyes shine bright* –
- vi. *Gibbous Moon II: recoiling* –
- vii. *Third Quarter: when the skytide ebbs* –
- viii. *Crescent Moon II: eyes are drooping* –
- ix. *No Moon: eyes are closed.*

KATIA BEAUGEAIS
Last Flight of Saint-Ex (2008)

STUART GREENBAUM
Chamber Concerto (2008)
i. First movement

GEORGIA SCOTT
Harbourside Snapshots (2021)

HOLLY HARRISON
Jabberwock (2021 reduced version)

ELENA KATS-CHERNIN
Alexander Rag (1998)

Estimated Durations

Burgess – 5 minutes
Polias – 9 minutes
Beaugerais – 7 minutes
Greenbaum – 6 minutes
Scott – 7 minutes
Harrison – 9 minutes
Kats-Chernin – 3 minutes

This concert will run for
approximately 1 hour

RICHARD MILLS conductor
JACK PEGGIE percussion
ALEXANDER YAU piano

2025 Fellows

LIAM PILGRIM violin
NATALIE MAVRIDIS violin
ARIEL POSTMUS viola
NOAH LAWRENCE cello
HARRY YOUNG double bass
DANA ALISON flute
AMY CLOUGH oboe
OLIVER CROFTS clarinet
BAILEY IRELAND bassoon
BRYN ARNOLD horn
ISABELLA THOMAS trumpet
JEREMY MAZUREK trombone

Presenting Partner

Coxswain Alliance



Principal Partner



WELCOME

We are delighted to be the Presenting Partner of the Sydney Symphony Orchestra's world-renowned Fellowship Program. The Program offers outstanding young musicians the opportunity to be inspired by the greats on a daily basis – while on the path to becoming leading musicians themselves.

For over 21 years, the Orchestra has proudly watched its Fellows go on to achieve highly successful careers in Australia and internationally, knowing that the opportunities the Program has provided have been fundamental to individual success.

Both the Sydney Symphony and Coxswain Alliance know that in music and in business, great things happen when people are mentored, supported and inspired by leaders and peers.

All of us at Coxswain Alliance look forward to observing these unique professional careers unfold over time. I wish all of the dedicated and talented 2025 Fellows the very best for their time in this extraordinary program.



Peter Braithwaite
Founder & Principal, Coxswain Alliance

ABOUT THE MUSIC

Nadia Burgess writes: This work is dedicated to Matthew Hindson. The title refers to the feeling of anticipation which one experiences before a long awaited event, meeting, reunion, publication, or such. In this case, the end result is a positive one.

The influence of 'Penny Lane' by the Beatles and 'Killer Queen' by Queen is evident. Inspiration was also drawn from musical theatre composers, Jason Robert Brown and Jason Howland, as well as from pop art. A fusion of Western art music and popular music is created as popular elements are forged into classical form, the result being performed by orchestral musicians, emulating the roles of synthesizers, electric guitars and drums.

Peggy Polias writes: this work explores the phases of the Moon in nine tiny movements, one for each of the cyclic phases and an added final movement (*No Moon*).

Katia Beaugéais writes: *Last Flight of Saint-Ex* for oboe and string quartet was originally composed for a premiere performance by the 2008 Sydney Symphony Orchestra Fellows – my very first chamber ensemble piece! Since then, this piece has been performed by a variety of different instrumentation: from woodwind and piano trios, string quintet, sax quartet to 30 saxophones at the Croatian National Theatre in Zagreb. This is a newly revised version for the 2025 Sydney Symphony Fellows.

Last Flight of Saint-Ex is inspired by the famous French writer and pilot Antoine de Saint-Exupéry (1900-1944) – also known as Saint-Ex and author of the international bestseller *Le Petit Prince*. In 1944, Saint-Exupéry's plane crashed in the South of France. Sixty years later, wreckage of the plane was discovered off the coast of Marseille. Though evidence indicates that his plane had likely been shot down by an enemy fighter, the cause of his death still remains a mystery.

A fast, pulsating, rhythmic style governs this work. A feeling of urgency and unrest is created by complex syncopated rhythms, irregular metres and erratic dynamic changes. In the slow middle section, a feeling of sadness, pathos and grief is conveyed by a haunting cello solo. The final section builds to a loud and dramatic climax with rapid motivic figures and thick rippling textural sound mass effects, showcasing the technical capabilities of all players.

Stuart Greenbaum writes: this Chamber Concerto draws on diverse popular music influences and is essentially non-programmatic. The first movement is fast and inspired by 1970's electronica. Marked 'dark, robotic' it is driven by contrasts: soloists (piccolo & glock) versus tutti, high versus low, major versus minor, dense versus sparse – but is ultimately consumed by itself in a vortex of polytonal arpeggios.

Georgia Scott writes: *Harbourside Snapshots* is inspired by a moment I experienced at the beginning of 2020 right before the world was plunged into the uncertainty of the pandemic and lockdowns. I was waiting for a train at Sydney's Circular Quay station in the morning rush and was overwhelmed by the sights and sounds of the city. I could feel the thrum of the approaching train beneath my feet, hear the horns of the ferries and traffic on the nearby road, see the glister of the sunlight on the water below, and was squashed amongst a writhing mass of commuters getting ready to board the next train. Throughout the lockdowns of 2020 and 2021, I found myself returning to this last moment of 'normality' again and again and wondering when I would next be able to experience it.

Holly Harrison writes: *Jabberwock* draws inspiration from Lewis Carroll's nonsense poem, *Jabberwocky*, from the second Alice novel, *Through the Looking-Glass and What Alice Found There* (1871). The Jabberwock is a fictitious and seemingly frightening creature with 'jaws that bite' and 'claws that catch', who is slayed at the end by a nameless character. The poem is famous for its use of portmanteau words, where two meanings are packed up into one word: for example, 'frumious' is a combination of 'furious' and 'fuming', and 'frabjous' of 'fair', 'fabulous', and 'joyous'. *Jabberwock* features text from the original poem, most of which has been rearranged, cut up, and added to. This takes the form of narration, rap, and spell-like rhythmic chanting, suggesting a conjuring up of the creature. The Jabberwock is personified throughout by the lowest instrument of each section: contrabassoon, trombone and double bass.

The structure of *Jabberwock* can be divided into three main sections. The first, where the Jabberwock is alive and well, up to all kinds of mischief and terrorising whimsical creatures ('raths' – green pigs, according to Humpty Dumpty, and 'borogroves' – shabby-looking birds with a mop-like appearance) in the 'tulgey' wood. The second section sees the creature hunted and slain with the 'snicker-snack' of the 'vorpal blade' wielded by our hero, while the third is a rejoicing of the Jabberwock's death; a 'frabjous' day. *Jabberwock* takes some liberties with the original poem's story; this final section wonders whether the Jabberwock was all bark and no...bite, and whether there was in fact a more fearsome predator – the frumious Bandersnatch! This ending could instead be interpreted as the Jabberwock's last hurrah in a kind of 'choose your own adventure' style.

Elena Kats-Chernin often writes small rags as an antidote to the pressure of serious large-scale composition. These works have surprisingly become her most well-known and popular works and will probably in time build up into a *Well-Tempered Clavier* style set of 24 linked yet completely separate works. Deeply personal objects, often written as a release in some time of personal difficulty, they are without any doubt vessels that carry deep waters, small worlds that embrace bittersweet feelings, the contradictory states of pain and joy intermingled; the smiling through tears that is both deeply Russian and feminine – to hear one of Elena's rags is to know a small part of her own life intimately.

We are so grateful for the continued support of our generous Fellowship donors. Your gift makes performances like today's possible, creating unique opportunities for the next generation of Australian musicians.

Thank you for joining us for today's performance. Sign up for updates from the Fellowship program and the Sydney Symphony Orchestra at sydneysymphony.com

ABOUT THE CONDUCTOR

RICHARD MILLS conductor

Newly appointed Artistic Director and Chief Conductor of the Darwin Symphony Orchestra from 2026, Richard Mills AO is deservedly one of Australia's most sought-after composers and music directors and is now in the forefront of senior Australian composers.

He has pursued a diverse career as a composer, conductor and artistic director which has seen him working with almost all the nation's music organisations. He has previously held the posts of Artistic Director of both Victorian Opera (2013–2023) and West Australian Opera (1997–2012), Musica Viva's Composer of the Year (2008) and from 2002–2008 was Director of the Australian Music Project for the Tasmanian Symphony Orchestra. Richard also works as a freelance conductor throughout Australia and overseas and in 2007/8 was awarded an Ian Potter Foundation Fellowship.

In his final year as Artistic Director of Victorian Opera, Richard led the company's performances of *La Cenerentola*, *In Concert with Jessica Pratt* and the world premiere performance of his new opera, *Galileo*.

This year Richard returns to Opera Queensland as artistic director and conductor of the Bel Canto Festival in performances of *La Cenerentola*. He will also conduct the world premiere performances of his new Double Bass Concerto with the Tasmanian Symphony Orchestra and his new Percussion Concerto with the West Australian Symphony Orchestra.

Most recently Richard conducted performances of *Lucia di Lammermoor* (with Jessica Pratt), Rossini's *Stabat Mater* and a Gala evening of operatic arias and ensembles for Opera Queensland's *Festival of Bel Canto*, as well as *Tosca* for Opera at Jimbour, a performance for the Sydney Symphony Orchestra as part of their Fifty Fanfares Project and the Darwin Symphony in their *Voyages* program. Richard also collaborated with Jonathan Mills on that composer's new opera, *Eucalyptus*.

Further recent conducting engagements include State Opera South Australia: *Voss* (Meale), *Summer of the Seventeenth Doll* (Mills); Adelaide Symphony: *Nativity* (Mills); Victorian Opera: *I Capuleti e i Montecchi*, *Norma*, *La Sonnambula* and *I Puritani* (Bellini); *Pélleas et Mélisande* (Debussy); *Lucia di Lammermoor* (Donizetti); *The Riders* (Grandage); *Butterfly Lovers* and *Tis Pity: An Operatic Fantasia* (Mills); *La Cenerentola*, *The Barber of Seville* and *William Tell* (Rossini); *Elektra* and *Salome* (Strauss); *La Traviata* (Verdi) and *Parsifal* and *The Flying Dutchman* (Wagner), as well as many gala concerts for significant occasions.

As an academic he has been Lecturer in Composition and Conducting at the Queensland Conservatorium of Music and Visiting Fellow, University of Melbourne School of Music. In 2009/2010 Richard Mills was the director of the Symphony Australia Composer Development Program, run in collaboration with Orchestra Victoria. He is currently a Senior Fellow, Faculty of Music, University of Melbourne.



Photo by Martin Philbey Photography