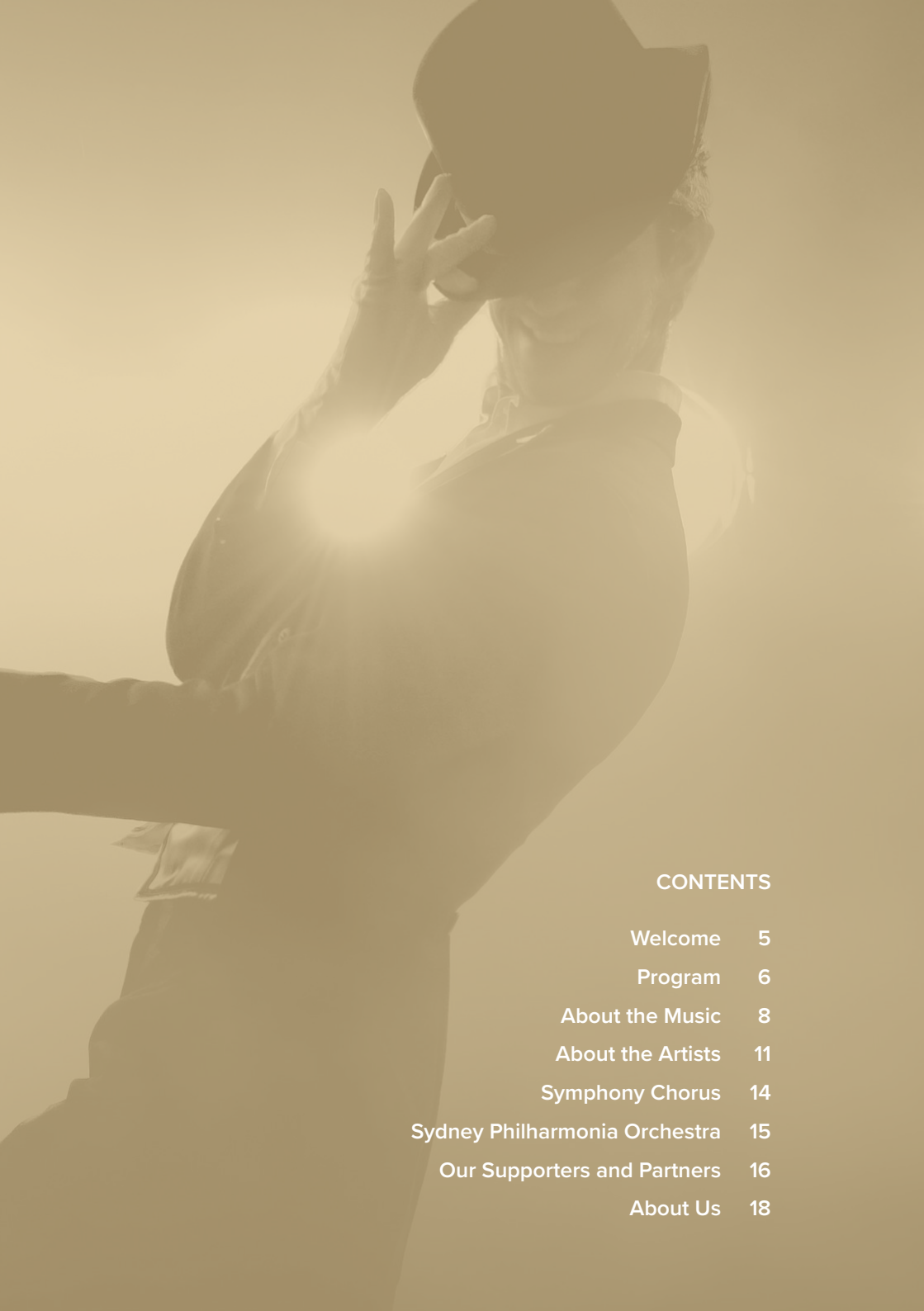




SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

THE GOLDEN  
AGE OF  
BROADWAY



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# SYDNEY PHILHARMONIA CHOIRS

ARTISTIC & MUSIC DIRECTOR BRETT WEYMARK OAM

## THE GOLDEN AGE OF BROADWAY

Songs and choruses from *My Fair Lady*, *Annie Get Your Gun*, *Hello*, *Dolly!* and more of the great Broadway musicals

**Brett Weymark** conductor

**Virginia Gay**

**Georgina Hopson**

**Kanen Breen**

**Alexander Lewis**

**Symphony Chorus**

**Sydney Philharmonia Orchestra**

**Jay James-Moody** staging director

**Saturday 6 May 2023 at 7pm**  
**Sydney Opera House Concert Hall**

This Concert Hall performance will be broadcast live to a ticketed audience on the Forecourt, as part of Inside/Out at the House, celebrating 50 years of the Sydney Opera House.

The performance will run for approximately 2 hours and 10 minutes, including a 20-minute interval.

# CHORUSOZ MAHLER 8

Saturday 10 & Sunday 11 June

## Ever wanted to sing at the House?

Sing Mahler's epic 'Symphony of a Thousand' with hundreds of others, opera stars and The Sydney Youth Orchestra at the Sydney Opera House. Singers of all abilities welcome. Join us!

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'an annual moment of transcendence'

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information and to register,  
or visit [bit.ly/ChorusOz23](https://bit.ly/ChorusOz23)

# Welcome

People come to classical music and opera from many angles. Maybe they were exposed to it at school, or they had an aunt who took them to concerts. Others may discover it more or less by accident.

Growing up, I had one classical album: the Chicago Symphony Orchestra playing popular classics. I loved it, but what I loved more was the big movie musicals that were shown occasionally on the telly. If *The Sound of Music* or *Chitty Chitty Bang Bang* was on that evening, everything in the household revolved around that because we didn't have video cassettes, DVDs or Netflix streaming.

You quickly discover that most of these shows began life on the stage and – given the close connection between operetta and the classic Broadway musicals – opera and classical music are not a far leap.

It's for this reason that I'm drawn to these wonderful scores, their beautiful melodies and timeless stories. They're masterpieces of orchestration, and to hear them sung by a symphonic chorus and wonderful music theatre voices in a concert setting is a real joy. And maybe, in this post-Covid world, they provide just a hint of what post-WWII life needed: a form of escape but with a



PHOTO: KEITH SAUNDERS

foot very much planted in the reality of life that spoke to people in a profound way.

These scores are sophisticated, memorable and easily stand alongside some of the best works of the 20th century – popular and serious. For me, putting this show together has been like a walk down memory lane – rediscovering much of the music from my childhood before Mahler, Bach and Mozart took over.

**Brett Weymark OAM**  
Artistic and Music Director

**In 2023, Brett Weymark celebrates 20 years as Artistic and Music Director of Sydney Philharmonia Choirs. The 2023 season reflects highlights of his distinguished career and the strengths of the choirs he leads.**

We acknowledge and pay respect to the Gadigal people of the Eora Nation, upon whose Country we rehearse, sing and work, and pay our respects to their Elders past and present. Our voices bring to life the songs of many cultures and countries, from across the ages, in a spirit of sharing, learning and understanding. The ancient customs and cultures of this land inspire us to create harmony – in music and in our society.

# Program

**Tarimi Nulay – Long time living here†**

Acknowledgement of Country  
by Deborah Cheetham Fraillon and Matthew Doyle

**It's Today**

from ***Mame*** (1966)  
Music and lyrics: Jerry Herman, Book: Jerome Lawrence  
and Robert Edwin Lee

**A Cockeyed Optimist**

from ***South Pacific*** (1949)  
Music: Richard Rodgers, Lyrics: Oscar Hammerstein II,  
Book: Oscar Hammerstein II and Joshua Logan

**Blue Skies**

from ***White Christmas*** (Broadway 2008)  
Music and lyrics: Irving Berlin. After the 1954 musical film.

**Follow the Fold**

**My Time of Day**

**I've Never Been in Love Before**

**Sit Down, You're Rockin' the Boat**

from ***Guys and Dolls*** (1950)  
Music and lyrics: Frank Loesser,  
Book: Jo Swerling and Abe Burrows, after stories  
by Damon Runyon

**New York, New York**

from ***On the Town*** (1944)  
Music: Leonard Bernstein, Lyrics and book: Betty  
Comden and Adolph Green

**Coffee Break**

**A Secretary is Not a Toy**

**Brotherhood of Man**

from ***How to Succeed in Business Without  
Really Trying*** (1961)  
Music and lyrics by Frank Loesser, Book: Abe Burrows,  
Jack Weinstock, Willie Gilbert

**What Good Would the Moon Be?**

from ***Street Scene*** (1947)  
Music: Kurt Weill, Lyrics: Langston Hughes,  
Book: Elmer Rice

**The Moon Song (The Man in the Moon)**

from ***Mame***

**Moonshine Lullaby**

from ***Annie Get Your Gun*** (1946)  
Music and lyrics: Irving Berlin, Book: Dorothy Fields  
and Herbert Fields

**Oklahoma!**

from ***Oklahoma!*** (1943)  
Music: Richard Rodgers, Lyrics and book: Oscar  
Hammerstein II

**INTERVAL**

<b>Another Op'nin', Another Show</b>	from <b><i>Kiss Me, Kate</i></b> (1948) Music and lyrics: Cole Porter, Book: Bella Spewack and Samuel Spewack
<b>Broadway Baby</b>	from <b><i>Follies</i></b> (1971) Music and lyrics: Stephen Sondheim, Book: James Goldman
<b>There's No Business Like Show Business</b>	from <b><i>Annie Get Your Gun</i></b>
<b>Puttin' on the Ritz</b>	from <b><i>Blue Skies</i></b> (1946 musical film) Music and lyrics: Irving Berlin
<b>Ribbons Down My Back Put On Your Sunday Clothes</b>	from <b><i>Hello, Dolly!</i></b> (1964) Music and lyrics: Jerry Herman, Book: Michael Stewart
<b>Shall We Dance?</b>	from <b><i>The King and I</i></b> (1951) Music: Richard Rodgers, Lyrics and book: Oscar Hammerstein II
<b>Prologue (The Carousel Waltz)</b>	from <b><i>Carousel</i></b> (1945) Music: Richard Rodgers, Lyrics and book: Oscar Hammerstein II
<b>I Could Have Danced All Night Ascot Gavotte</b>	from <b><i>My Fair Lady</i></b> (1956) Music: Frederick Loewe, Lyrics & book: Alan Jay Lerner
<b>Before the Parade Passes By</b>	from <b><i>Hello, Dolly!</i></b>
<b>Bewitched, Bothered and Bewildered</b>	from <b><i>Pal Joey</i></b> (1940) Music: Richard Rodgers, Lyrics: Lorenz Hart, Book: John O'Hara
<b>Some Other Time</b>	from <b><i>On the Town</i></b>
<b>Hello, Dolly!</b>	from <b><i>Hello, Dolly!</i></b>

† Commissioned for 100 Minutes of New Australian Music 2020

# The Golden Age of Broadway

**Scintillating lyrics, infectious rhythms and glorious tunes – it's an irresistible Broadway triple threat!**

There's no better place for a party than Broadway's Golden Age: those halcyon days in the mid-20th century when New York's theatres overflowed with talent and top notch tunes. The era when the composers and lyricists who remain household names today – Rodgers and Hammerstein, Lerner and Loewe, Frank Loesser, and Leonard Bernstein – were at their peak, producing shows whose lavish vocal and orchestral writing went hand-in-hand with smart, sophisticated lyrics, terrific stories, and some of the brightest and boldest leading ladies to be found on any sort of stage. Consider this your invitation to join the celebrations.

Nobody hosts a party quite like the brassy, bohemian heroine of Jerry Herman's *Mame*, one of those fabulous *femmes d'un certain age* who seemed to dominate Broadway of this era. Her first solo number, **"It's Today"**, exemplifies the undimmed *carpe diem* zest for life which will see her through war, widowhood and financial ruin with high spirits thoroughly intact.

The U.S. Navy nurse Nellie Forbush, from Rodgers and Hammerstein's *South Pacific*, mightn't have Mame's experience or sheer chutzpah to draw on, but she's just as determined to find the glass half-full: declaring, in the sweet and sunny number **"A Cockeyed Optimist"**: *"I'm stuck like a dope/ With a thing called hope / And I can't get it out of my heart!"* And there's optimism in more lyrical form to be had from Irving

Berlin's **"Blue Skies"**. Originally a surprise interpolation in Rodgers and Hart's 1926 show *Betsy*, it became a fixture after Bing Crosby sang it as the title song of a 1946 musical film, and in 2008 it returned to the Broadway stage in *White Christmas*.

Inspired by the Prohibition-era short stories of Damon Runyon, Frank Loesser's *Guys and Dolls* depicts a New York City alive with illicit gambling, seedy nightclubs and... the Salvation Army. We might meet pious Sarah Brown sermonising in **"Follow The Fold"**, complete with brass band and a congregational chorus, but love isn't far away: Sky Masterson's **"My Time of Day"**, a paean to the wee small hours, soon gives way to their duet **"I've Never Been in Love Before"**, as a pair of polar opposites admit their true feelings. The raucous **"Sit Down You're Rockin' the Boat"**, meanwhile, takes us right back to church: albeit with an underworld spin; and spirits are similarly high in what might be Broadway's best ever musical tribute to the Big Apple: **"New York, New York"** from Bernstein's *On The Town*, a dizzying, dance-heavy tale of sailors on shore leave and in love.

Another Loesser hit, *How to Succeed in Business Without Really Trying*, depicts a different side of New York, with its satire on high-rise office life. The party's well and truly over as suited workers greet the morning with **"Coffee Break"**, a lament we can all recognise: *"If I can't take / My coffee*





Kipp Hamilton in *How to Succeed...*

*break / Something within me dies*". There's a wince-worthy familiarity to **"A Secretary is not a Toy"** too, Loesser's loving pastiche of Gilbert and Sullivan's patter songs; and the show culminates in the ensemble **"Brotherhood of Man"**, a hymn to corporate solidarity with tongue firmly in cheek.

Golden Age Broadway shared at least a strand of DNA with the European operetta tradition. The family resemblance is readily apparent in Rose Maurrant's wistful cavatina **"What Good Would the Moon Be"** from Weill's *Street Scene*: a genre-blurring work which the composer himself classified as opera. There's a much droller take on the moon in **"The Moon Song"** from *Mame*, whose cooing female chorus gleefully sends up the syrupier MGM musicals, while Irving Berlin's **"Moonshine Lullaby"**, from *Annie Get Your Gun*, revels in double meaning: the moon may be in the sky but it's a different kind of moonshine sending country folk to sleep.

Of course, no trip out west would be complete without the rousing final chorus from Rodgers and Hammerstein's ***Oklahoma!***, one of the first true "book

musicals" and cited by many as heralding the dawn of this fabled Golden Age.

Broadway has always enjoyed singing about itself: shows about shows are everywhere you look. In a crowded field, Cole Porter's **"Another Op'nin', Another Show"** (*Kiss Me, Kate*) and Irving Berlin's **"There's No Business Like Show Business"** (*Annie Get Your Gun*) surely rank among the catchiest, and most lyrically deft, self-referential anthems in the business. *Follies*, on the other hand, is arguable a little late to qualify, having premiered in 1971; but few shows have conjured up the glitz, grime, and greasepaint of the Ziegfeld era more vividly than Stephen Sondheim, in numbers like **"Broadway Baby"**, its jaunty, jazzy style shot through with a hint of desperation.

Not that the wicked stage is the only reason for dressing up: there's also the small matter of romance. Amid the high camp hijinks of Jerry Herman's *Hello Dolly*, **"Ribbons Down My Back"** is a surprisingly still, quasi-classical sliver of minor-key beauty: a stark contrast to **"Put On Your Sunday Clothes"**, the punchy ensemble number which precedes it. But don't forget:



**"There's No Business Like Show Business"** became the signature song of Ethel Merman, the original Annie Oakley

if you're blue and you don't know where to go to, Irving Berlin has the answer: the rhymes-within-rhymes of **"Puttin' On The Ritz"** ("High hats and arrow collars, white spats and lots of dollars") remain as sharp as any of Fred Astaire's three-piece suits.

A party isn't a party without a chance to dance, and Broadway has always been happy to provide. From Rodgers and Hammerstein, there's a polka rippling with romantic tension in **"Shall We Dance"**, from *The King and I*, and a circus-meets-Strauss waltz in the **Prologue from *Carousel***, while in Edwardian London, Lerner and Loewe's *My Fair Lady* serves up both the tightly laced **Ascot Gavotte**, in which everyone is far too Edwardian to move, and the gay abandonment of Eliza Doolittle's exhilarated – and exhilarating – **"I Could Have Danced All Night"**.

"I understand, dear," Professor Higgins' housekeeper replies to her Cockney charge: "It's all been grand, dear / But now it's time to sleep." Alas, she's right: all good parties must come to an end. At least Broadway wraps them up in style, and with



Carol Channing created the role of Dolly Levi, determined to find a match for the miserly Horace Vandergelder (Milo Boulton)



Julie Andrews could have danced all night

an eye on the next invitation. "Life without life has no reason or rhyme left" sings the indefatigable Dolly Levi in **"Before The Parade Passes By"**, determined to put grief behind her and live life to the fullest. The promise of new love (or maybe new lust?) smoulders in **"Bewitched, Bothered and Bewildered"** from *Pal Joey*, an eleven o'clock number if ever there was one; and back in *On The Town*, **"Some Other Time"** makes its peace with what might have been. This is not farewell, but *au revoir*: "There's so much more embracing / Still to be done, but time is racing / Oh well, we'll catch up / Some other time".

Hold it: there's time for one last hurrah. The title song of ***Hello, Dolly!*** exemplifies everything Golden Age Broadway did best: fabulous leading ladies, infectious rhythms, lush orchestrations and a tune you can't help but hum along with. So go on, then: we won't stop you – this is a party, after all.

Sarah Noble © 2023

Sarah Noble is a freelance writer and arts administrator based in the north of England. She was previously Artistic Administrator of the International Opera Awards.

# About the Artists



PHOTO: KEITH SAUNDERS

## Brett Weymark conductor

One of Australia's foremost choral conductors, Brett Weymark OAM is celebrating his 20th season with Sydney Philharmonia Choirs. Appointed Artistic and Music Director in 2003, he has conducted the Choirs throughout Australia as well as internationally. He has also conducted the Sydney, Adelaide, Queensland, West Australian and Tasmanian symphony orchestras, Orchestra of the Antipodes, Sydney Youth Orchestra, New Zealand Symphony Orchestra and Hong Kong Philharmonic, as well as productions for WAAPA, Pacific Opera and OzOpera, and he has performed with Opera Australia, Pinchgut Opera, Australian Chamber Orchestra, The Song Company and Musica Viva.

He studied singing and conducting at the University of Sydney and the Sydney Conservatorium of Music, continuing his conducting studies with Simon Halsey, Vance George, Daniel Barenboim and John Eliot Gardiner, amongst others.

His repertoire at SPC has included Bach's Passions and Christmas Oratorio, the Mozart, Verdi, Duruflé and Fauré requiems, and Orff's *Carmina Burana*. He champions Australian composers, and has premiered works by Matthew Hindson, Elena Kats-Chernin, John Peterson, Daniel Walker, Rosalind Page, Peter Sculthorpe, Andrew Schultz and Ross Edwards. In 2011 he premiered his own work *Brighton to Bondi* with the Festival Chorus. He has also conducted musical theatre programs including Bernstein's *Candide*, which won

multiple BroadwayWorld Sydney awards. Under his direction, SPC received a Helpmann Award for *Oedipus Rex* and *Symphony of Psalms*, directed by Peter Sellars, and was nominated for a Limelight Award for Purcell's *King Arthur*.

He was chorus master for the Adelaide Festival productions of *Saul* (2017), *Hamlet* (2018) and *Requiem* (2020), and he has prepared choirs for Charles Mackerras, Zubin Mehta, Edo de Waart, Vladimir Ashkenazy and Simon Rattle. He has recorded for the ABC and conducted film scores for *Happy Feet*, *Mad Max Fury Road* and *Australia*.

Recent conducting highlights include *Sweeney Todd* (West Australian Opera), *Jandamarra* by Paul Stanhope and Steve Hawke (SSO), Michael Tippett's *A Child Of Our Time* (Adelaide Festival) and *Carousel* (State Opera South Australia).

In 2001 he was awarded an Australian Centenary Medal and in 2021 the Medal of the Order of Australia.

Brett Weymark is passionate about singing and the role music plays in both the wellbeing of individuals and the health and vitality of a community's culture. He believes music can transform lives and should be accessible to all.



PHOTO: DANIEL SOMMER

## Virginia Gay

Virginia Gay graduated from the Western Australian Academy of Performing Arts, then spent four years pretending to be a nurse on *All Saints*, six months pretending to be a cop on *Savage River* (ABC, Paramount+), and five years on *Winners & Losers*, where she pretended to know a lot about high finance. That last one, particularly, was a stretch.

She won a Sydney Theatre Award for Best Actress for *Calamity Jane*, starred in the film *Judy & Punch* which premiered at Sundance, and wrote and directed her short film *Paper Cut*, which made the Tropfest finals.

In 2020 she wrote two new plays: an adaptation of *Cyrano* for the Melbourne Theatre Company, which enjoyed a sold-out season October 2022, and *The Boomkak Panto*, which was a smash hit for Belvoir in 2021. She starred in both and also co-directed *The Boomkak Panto*.

She has also written two solo cabaret shows, *Songs To Self-Destruct To* and *Dirty Pretty Songs*, both of which sold out at the Adelaide Cabaret Festival, and which toured nationally and internationally, most notably headlining the Famous Spiegeltent at the 2012 Edinburgh Fringe. She also hosted cultural phenomenon *La Clique* in Leicester Square in Christmas 2019.

Last year she played Puck in the Sydney Symphony Orchestra—Belvoir production of *A Midsummer Night's Dream*, featuring Mendelssohn's incidental music.



PHOTO: KATE WILLIAMS

## Georgina Hopson

A graduate of the Queensland Conservatorium, Georgina Hopson is best known for her performance as Christine Daaé in the Handa Opera on Sydney Harbour production of *Phantom of the Opera*. Most recently, she played Lorelei Lee in *Gentlemen Prefer Blondes* (Hayes Theatre Co.) and starred in *To Barbara with Love* at the State Theatre.

Her theatre credits include Lina Lamont in *Singin' in the Rain* (QPAC); MJ Alternate in *Jagged Little Pill* (GWB); Emma Carew in *Jekyll & Hyde* and Gussie Carnegie in *Merrily We Roll Along* (Hayes Theatre Co.); Fiona in *Brigadoon* and Billie Bendix in *Nice Work If You Can Get It* (Neglected Musical Presentations); Claudia Nardi in *Nine* (Squabbalogic); Mother in *Ragtime* and *Oklahoma!* (The Production Company); *Evita* and *My Fair Lady* (Opera Australia/Gordon Frost Organisation); and *West Side Story* (Handa Opera on Sydney Harbour). She was also cast as Lily in *The Secret Garden* (Opera Australia, cancelled due to COVID).

She has received a Sydney Theatre Award nomination for Best Performance in a Supporting Role (*Merrily We Roll Along*, 2022) a Green Room Award for Best Performer in a Lead Role (*Ragtime*, 2020); the Rob Guest Endowment Award (2017); and the Matilda Award for Best Emerging Artist (2015).

Her screen credits include Wendy Hogan in the TV miniseries *Hoges: The Paul Hogan Story*, and appearances in *Doctor Doctor* Season 5 and *Bump* Season 2.

Georgina Hopson has been a proud MEAA Equity member since 2017.



PHOTO: ALEX SMILES

## Kanen Breen

Kanen Breen is one of Australia's most sought-after operatic tenors, and a renowned concert and cabaret artist.

He has been long established as a contracted artist at Opera Australia, regularly appearing in principal tenor roles in such operas as *The Merry Widow*, *The Mikado*, *HMS Pinafore*, *The Gondoliers*, *Falstaff*, *Die Fledermaus*, *The Magic Flute*, *The Marriage Of Figaro*, *The Rake's Progress*, *Turandot*, *The Tales Of Hoffmann* and *Albert Herring*.

His appearances for Victorian Opera include *Through The Looking Glass*, *Sweeney Todd*, *Banquet of Secrets*, *'Tis Pity* and *The Who's Tommy*, and for Opera Queensland he has appeared as Nanki-Poo (*The Mikado*) Nadir (*The Pearlfishers*), Ramiro (*Cenerentola*), Andy Warhol (*The Perfect American*), roles in *Snow White*, and Sir Richard Dauntless in *Ruddigore*.

His regular appearances for Pinchgut Opera include an enormous critical success in the title role of Rameau's *Platée* in 2021.

Other roles include Rodolfo in Baz Luhrman's *La Bohème* on Broadway, *Willy Wonka* in the Gordon Frost production of *Charlie and the Chocolate Factory* and critically acclaimed performances in *The Black Rider* for The Malthouse. His *Witch of Endor* in the Adelaide Festival production of Handel's *Saul* received a Helpmann Award.

Kanen Breen's previous appearances with Sydney Philharmonia Choirs include *Candide* and *Carmina Burana*.



PHOTO: AMELIA DOWD

## Alexander Lewis

Tenor Alexander Lewis has performed around the world in both opera and musical theatre. His operatic performances include: Laca in *Jenůfa* (Santa Fe Opera), Count Danilo in *The Merry Widow* (Opera Australia, West Australian Opera, State Opera South Australia); John Wormley in *Crossing* (The American Repertory Theatre Boston, Brooklyn Academy of Music's Next Wave Festival), the title role in *The Nose* (Opera Australia, Komische Oper Berlin, Royal Opera House Covent Garden, Metropolitan Opera), Hoffmann in *Les contes d'Hoffmann* and Gritsko in *The Fair at Sorochyntsi* (Komische Oper Berlin), Tamino in *The Magic Flute* (West Australian Opera), Flask in *Moby Dick* (Washington National Opera), and St Brioche in *The Merry Widow* and Borsa in *Rigoletto* (Metropolitan Opera).

His musical theatre credits include Anatoly in the Australian tour of *Chess*, Tony in *West Side Story* (Handa Opera on Sydney Harbour, Helpmann Award Nomination), Tateh in *Ragtime* (The Production Company), George in *Sunday In the Park with George* (Victorian Opera Company), Enoch Snow in *Carousel* (Houston Grand Opera), Raoul, and Phantom understudy, in *The Phantom of the Opera* (The Really Useful Group); Anthony Hope in *Sweeney Todd* (Opera Australia), Frederick Barrett in *Titanic* (Seabiscuit Productions), and Candide for Sydney Philharmonia Choirs.

In 2022, he sang in the Queensland Symphony Orchestra's Musical Theatre Gala and *Messiah* (Perth Symphonic Chorus). Last month he appeared for SPC in *Samson*.

# Symphony Chorus

**Brett Weymark** Artistic and Music Director

**Tim Cunniffe** Assistant Chorus Master and Principal Rehearsal Pianist

**David Catterall** Rehearsal Pianist

## **SOPRANOS**

Saskia Albers  
Shelley Andrews  
Julie Bangura  
Jacqui Binetsky  
Georgina Bitcon  
Anne Blake  
Emily Blake  
Catherine Bryant  
Nat Crane  
Vanessa Downing  
Karina Falland  
Susan Farrell  
Ann-Louise Felton  
Rebecca Fitzpatrick  
Jehane Ghabrial  
Natalie Gooneratne  
Caroline Gude  
Sue Justice  
Yvette Leonard  
Elena Lucio Bello  
Bernadette Mitchell  
Sarah Moore  
Jane Nieminska  
Dympna Paterson  
Karen Pearce  
Elsa Rapon  
Georgia Rivers  
Jolanda Rotteveel  
Allison Rowlands  
Sarah Thompson  
Joanna Warren  
Sara Watts  
Xia Lian Wilson

## **ALTOS**

Lisa Anderson  
Amanda Baird  
Debra Baker  
Gillian Behrens  
Katie Blake  
Susan Gandy  
Penny Gay  
Kathryn Harwood  
Margaret Hofman  
Sarah Howell  
Chi Wa Ip  
Lindy Jefferson  
Maggie McKelvey  
Clara Mazzone  
Marj O'Callaghan  
Catherine O'Grady  
Nadia Okumushoglu  
Jonquil Ritter  
Virginia Rowlands  
Jenni Schofield  
Debbie Scholem  
Meg Shaw  
Vanessa South

## **TENORS**

Daniel Comarmond  
Malcolm Day  
Robert Elliott  
Blake Garner  
Steven Hankey  
Nick Hazell  
Michael Kertesz  
Daniel Larratt  
Alistair McDermott  
Frank Maio  
Nicholas Tong  
George Watkins  
Christopher Whitfeld  
Will Willitts

## **BASSES**

Peter Callaghan  
Julian Coghlan  
Daryl Colquhoun  
Philip Crenigan  
James Devenish  
Matthew Ellison  
Roderick Enriquez  
David Fisher  
Robert Green  
Derek Hodgkins  
Peter Hogg  
David Jacobs  
Jason Jiang  
Bruce Lane  
Matthew Lubowicz  
Chris Masson  
Ian Pettener  
Peter Poole  
Allan Redpath  
Raymond Ross  
Michael Ryan  
Ben Waters  
David Wood  
Jonathan Wood

# Sydney Philharmonia Orchestra

## FIRST VIOLINS

**Michele O'Young**

*Concertmaster*

**Veronique Serret**

Adrian Bendt

Heather Burnley

William Carraro

Angela Cassar

Suzanne Chaplin

Elizabeth Greenhalgh

Catrina Hughes

Heloise Meisel

Anna Murakawa

Joanne Waples

## SECOND VIOLINS

**Emma Hayes**

Samantha Boston

Evelyn Cirevski

Bridget Crouch

Denisa Smeu Kirileanu

Narine Melconian

Michele Payne

Madeleine Retter

Julia Russoniello

Esmeralda Tintner

## VIOLAS

**Andrew Jezek**

Lucy Carrigy Ryan

Rachel Dyker

Phoebe Gilbert

Darius Kaperonis

Georgie Price

Anne Sweeney

Eda Talu

## CELLOS

**Rowena MacNeish**

James Beck

Eleanor Betts

Pierre Emery

Anita Gluyas

Trish McMeekin

## DOUBLE BASSES

**Mark Harris**

David Cooper

Will Hansen

Julia Magri

## FLUTES

**Lamorna Nigtingale**

Rosie Gallagher

## OBOE

**Matt Bubb**

## COR ANGLAIS

**Alex Fontaine**

## CLARINETS

**Mark Taylor**

Craig Driscoll

## BASS CLARINET

**Paul Cutlan**

## BASSOONS

**Victoria Grant**

Hayden Burge

## FRENCH HORNS

**Robert Johnson**

James McCrow

## TRUMPETS

**Simon Sweeney**

Craig Mitten

Ralph Pyl

## TROMBONES

**Nigel Crocker**

**Ros Jorgensen**

## BASS TROMBONE

**Justin Kearin**

## TIMPANI

**Brian Nixon**

## DRUMS

**Alysa Portelli**

## PERCUSSION

**Tim Brigden**

## HARP

**Owen Torr**

## GUITAR & BANJO

**Daniel Maher**

## PIANO & CELESTE

**Tim Cunniffe**

**Bold** = Principal

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Felicity Rourke  
Anonymous (1)

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Christine Bishop  
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Michael Jackson  
David and Halina Brett  
Olivier Chretien  
Nathalie Deeson  
Ruth Edenborough  
Prof. Jenny Edwards  
David and Sue Ellyard  
Kate Foot  
Dr Carolyn Lowry oam and  
Peter Lowry oam  
Peter and Lisa Macqueen  
The late Dr John O'Brien  
and the late Antony Strong  
Kay Vernon  
Sara Watts  
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Jacqui Wilkins  
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Annette McClure  
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Lilly Krienbuhl  
Dr Veronica Lambert  
M and D Langford  
Rachel Maiden – in memory  
of Tony Maiden  
Jolanta Masojada  
Helen Meddings  
Jeffrey Mellefont  
In memory of Helen  
Pedersen  
Georgia Rivers  
Félicité Ross  
Joanna Sutherland  
Kay Vernon  
Sara Watts  
Marianna Wong  
Anonymous (1)

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Donations to Sydney Philharmonia Choirs are recognised for 12 months from the date of donation.  
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We also thank our donors who contribute up to \$500. Every gift makes a difference to what we are able to achieve.



# Sydney Philharmonia Choirs

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing, in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and is a Resident Company of the Sydney Opera House.

Led by Artistic and Music Director Brett Weymark OAM and Associate Music Director Dr Elizabeth Scott, Sydney Philharmonia Choirs comprises three auditioned and three community choirs that perform repertoire from choral classics to musical theatre and commissions by Australian composers. SPC presents its own annual concert season as well as collaborating with leading conductors, soloists and orchestras in Australia and overseas. In 2002, SPC was the first Australian choir to sing at the BBC Proms (Mahler's Symphony No.8 under Sir Simon Rattle), returning again in 2010 to celebrate its 90th anniversary. The Choirs perform in the Sydney Symphony Orchestra's season every year, as they have done for more than 80 years. SPC also presents community singing events throughout the year – Chorus Oz (the annual Big Sing), Big Heart Sing at the Sydney Opera House and choral workshops throughout Sydney and NSW.

2020 was Sydney Philharmonia Choirs' centenary and saw the realisation of the 100 Minutes of New Australian Music project, featuring commissioned works by composers including Elena Kats-Chernin, Deborah Cheetham Frailon and Brett Dean. In 2022 the Choirs took part in the reopening of the Sydney Opera House Concert Hall, performing Mahler's *Resurrection* Symphony with the Sydney Symphony Orchestra, and in 2023, Brett Weymark celebrates his 20th anniversary as Artistic Director.

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