



Bendigo Symphony Orchestra

SYMPHONIA  
CHORALIS

PROUDLY PRESENTED BY

the  
Gisborne  
*Singers*

*Bendigo Symphony Orchestra and Gisborne Singers recognise the Dja Dja Wurrung, the Taugarong, the Taungurung and the Wurundjeri Woi Wurrung People of the Kulin Nation to be the traditional owners and custodians of the unceded land on which we gather, rehearse and perform.*

*We pay our respects to leaders and Elders past, present and future for they hold the memories, the traditions, the culture and the hopes of all these First Nations Peoples.*

*We express our gratitude in the sharing of this land, our sorrow for the personal, spiritual and cultural costs of that sharing and our hope that we may walk forward together in harmony and in the spirit of healing.*

# the Gisborne Singers

In 1980 a small madrigal group began rehearsing with founder Barry Firth in a Gisborne lounge room. Now called The Gisborne Singers, the choir has been presenting concerts in the Macedon Ranges and beyond ever since.

The choir has grown and flourished, largely since 2008 when Stephen Brockman became Musical Director. The choir present major concerts in May and November each year, an informal Cabaret mid year, and sing at community events throughout the year. The Choir's repertoire includes major works by Bach, Handel, Haydn, Mozart, Brahms, Beethoven and Fauré, and folk, musicals, opera and contemporary popular music.

In January 2017 members of the choir travelled to New York to perform with Distinguished Concerts International New York in the North American premiere of Sir Karl Jenkins' Cantata Memoria at Carnegie Hall. The following year the Choir presented the Australian premiere of Cantata Memoria. Life member Margaret Crawford (Brockman)

worked tirelessly to arrange a reduced orchestral score for the work, and has since been honoured to have her reduction of Cantata Memoria recognised by Boosey and Hawkes as the official reduced score. In 2020 a further group from the choir performed Jenkins' The Armed Man with DCINY at Carnegie Hall.

The COVID-19 pandemic curtailed choir practice and performances in March 2020. Two months later the choir was devastated by the death of Stephen Brockman after a bicycle accident. In 2021 Luke Severn was appointed Artistic Director of the choir and has helped to usher the choir into an exciting new era.

[www.gisbornesingers.org.au](http://www.gisbornesingers.org.au)



<https://www.facebook.com/thegisbornesingers>



[#gisbornesingers](https://www.instagram.com/thegisbornesingers)

# SYMPHONIA CHORALIS

Sunday 11 December, 2022, 2.30pm  
Ulumbarra Theatre, Bendigo

**Luke Severn** Conductor

**Merlyn Quaife** *Soprano*

**Kristen Leich** *Mezzo Soprano*

**Michael Petruccelli** *Tenor*

**Teddy Tahu Rhodes** *Baritone*

Ludwig van BEETHOVEN

**Symphony No. 9 in D minor, Op. 125**

*I. Allegro ma non troppo, un poco maestoso.*

*II. Scherzo. Molto vivace Presto*

*III. Adagio molto e cantabile.*

*IV. Finale. Ode to Joy.*

An initiative of Luke Severn, Artistic Director of the Gisborne Singers and the Bendigo Symphony Orchestra, **Symphonia Choralis** is a new biennial choral festival conceived to give singers the chance to perform large scale choral works with full orchestra. The festival is also designed to bring choirs together to practise and perform, to share ideas and to connect over their common love of choral music.

Symphonia Choralis 2022 in Bendigo will feature individual choirs showcasing their own repertoire in a 'Choral Celebration' on Saturday evening and choristers joining together to form a massed choir to perform Beethoven's Ninth Symphony on Sunday afternoon.

# A message from the Presidents



**Bendigo Symphony Orchestra** is thrilled to join Gisborne Singers in the culmination of the **Symphonia Choralis** weekend in Bendigo for today's massive concert. 2022 has been a great year for Bendigo Symphony Orchestra with sold out concerts in June and September and we are delighted to join Gisborne Singers in another success.

Bendigo Symphony Orchestra is your orchestra, and we look forward to seeing you at our concerts next year. Our recently launched 2023 season, curated by Artistic Director, Luke Severn, features well-loved and well-known works along with fabulous surprises. We hope that you will come to hear our season of brilliant guest soloists and conductors and superb local talent on the concert platforms of Bendigo in 2023.

We are delighted to acknowledge the support of our **Silver Sponsors, Bendigo Bank, St. John of God Hospital, and Bendigo Radiology**. Together with our generous donors, their support has allowed us to purchase new music stands, sheet music and make improvements to our music library, and in 2023 we are offering

scholarships to talented young musicians who want to join the orchestra.

All orchestras need a big string sound so we are recruiting! Please encourage string players to contact us through our web site so we can continue to play the challenging works we all want to play and hear.

We are offering subscriptions to our full season prior to our first concert in March. Book your tickets early to ensure you have your favourite seat. Finally, I want to thank our partners **Bendigo Venues and Events** and the **Ulumbarra Foundation** for their wonderful, ongoing support.

## **Beth Penington**

President  
Bendigo Symphony Orchestra



the  
Gisborne  
*Singers*

When **Gisborne Singers** Artistic Director Luke Severn pitched the idea of a choral festival late in 2021 we all thought the idea inspired, if a little mad. Could a small community choir just rebuilding after Covid really stage such an event? But for Luke it was judicious and appropriate from the beginning – why not combine your two current ‘gigs’ in a two-day choral extravaganza? Spend a day or so rehearsing, workshopping, listening, singing, stretching for those high notes, making friends and exploring our combined sound, present an evening repertoire recital with participating choirs, and round it all out with the magnificent ‘Ode To Joy (quite literally ‘Oh friends, no more of these sounds! Let us sing more cheerful songs, more full of joy!’). Ultimately, the concept just kept getting better and better.

We’re incredibly proud to host such a stellar line-up of soloists, including up-and-coming tenor Michael Petruccelli, our favourite local alto Kristen Leich (who sang Dido with us in May this year), our Artistic Patron Merlyn Quaife, and the inimitable Teddy Tahu Rhodes. The chance to sing a

large-scale choral work with full orchestra doesn’t come around very often – it is an incredibly difficult and expensive exercise, thus out of reach for many community choral organisations. We are so pleased to be in the position to offer this experience to singers from all over Victoria. 2023 is looking just as exciting for the Gisborne Singers, who’ll perform Mozart’s Requiem in May and a cabaret style concert in August. We also hope to tour to Europe in October/ November, primarily to sing a newly-composed Mass for Peace in St Stephen’s Cathedral in Vienna. New members from all over Victoria are warmly encouraged to join the choir.

**Kitty Skeen**

President  
Gisborne Singers

# PROGRAM NOTES

## Ludwig van BEETHOVEN (1770 - 1827)

### Symphony No 9 in D minor, Op. 125

- I. *Allegro ma non troppo, un poco maestoso.*
- II. *Scherzo. Molto vivace Presto*
- III. *Adagio molto e cantabile*
- IV. *Finale. Ode to Joy*

From despair to triumph, Beethoven's 9th Symphony is a landmark work in the history of music; Beethoven's timeless and most powerful testament to his belief in Universal Brotherhood, freedom, and equality.

This, his last completed symphonic work, is his most ambitious. The orchestra is the largest he ever used, the length and complexity exceeds all his previous symphonies and with the inclusion of a poetic text *An die Freude (Ode To Joy)* by Schiller sung by a choir and vocal soloists in the Finale he has woven elements of opera and oratorio into the fabric of a symphony, until then an exclusively instrumental art form.

The Philharmonic Society of London commissioned Beethoven to write a symphony in 1817 however, he did not start serious work on it until 1822 and completed it in 1824. Influential Viennese citizens convinced him to premiere the work in Vienna on 7th May 1824.

Even though he was completely deaf by this time, Beethoven insisted on conducting. Sadly, the orchestra had to follow their concertmaster rather than Beethoven's wild, out-of-time gestures. When it ended, Beethoven was still beating unaware of the enthusiastic response it had received, until one of the soloists turned him toward the cheering, handkerchief-waving audience to whom he politely bowed.

Beethoven's 9th symphony, together with its underlying concept of music as a means of self-expression, became a source of

inspiration for composers throughout the Romantic era and has remained so ever since. It paved the way for the *music-drama* operas of Wagner, the tone poems of Berlioz and Liszt and the choral symphonies of Mendelssohn, Mahler and Shostakovich.

In the 20th century world of technology, the capacity of Compact Discs, approximately 80 minutes, was decided in the 1980's based on its ability to accommodate a complete recording of Beethoven's 9th Symphony.

The **symphony begins** enigmatically with *pianissimo* rustling strings and horns playing open 5th's, neither major or minor, before the powerful main theme is unleashed in D minor, Beethoven's key of despair. Throughout the movement, Beethoven challenges many conventions of standard sonata form, with restless and far-reaching keys, chromatic harmonies that rarely settle, with wide-ranging dynamic levels, with a prediction of the finale's Ode to Joy theme, by reinterpreting the main theme in D major, not D minor as expected in the recapitulation, and with imaginative orchestration that includes a funeral march in the Coda. The movement ends in D minor.

Beethoven again breaks conventions by placing the **scherzo and trio** second, where the slow movement was usually positioned. Energetic D minor arpeggios tumble from the strings and timpani before a spirited fugue takes over. Throughout the movement, the timpani, tuned in octaves, is treated as a melodic rather than rhythmic instrument, with electrifying effect. The trio features a gentle woodwind theme in D major that foreshadows the final movement *Ode to Joy*. The scherzo makes an abbreviated return before Beethoven closes with his favourite musical joke; the unexpected return of the trio that is explosively cut off. The movement ends in D major, Beethoven's key of Triumph.

The choice of Bb major for the **third**

**movement** signals a break from the D minor/major struggles of the preceding movements. This heartfelt **adagio** is deeply thoughtful and emotionally intense. Two complimentary, meandering themes are entwined in a double set of variations that become freer and more ornamented as the movement progresses. The coda includes a noble fanfare.

Through the enormously complex, kaleidoscopic **Finale**, Beethoven moves from the terrestrial to the Divine. The movement begins with cacophonous dissonances that Wagner described as a *fanfare of terror*. In the ground-breaking passage that follows, Beethoven presents brief reminiscences from all three preceding movements, as if the orchestra is searching for the perfect melody with which to proclaim the Brotherhood of Man. Each is rejected by the lower strings before the Ode to Joy theme is presented in full by cellos and double basses; one of the most profound moments in music.

The movement continues as a series of variations on this theme.

After three orchestral variations and a repeat of the *fanfare of terror*, the voice of Humanity enters with the baritone pleading *O Freunde, nicht diese Töne... (O friends, no more of these sounds! Let us sing more cheerful songs)*. This recitative, using words added by Beethoven, sets the finale on a joyful course.

Full orchestra, chorus and soloists complete with blazing trumpets and prominent timpani respond loudly and joyfully singing *Freude (Joy! Joy!)*, reaching a climax at the words *ver Gott (before God)*.

A Turkish March, featuring cymbals, triangles and bass drum enters, signalling a call to arms *Freudig wie ein held zum Siegman (as a hero going to conquest)*, and becomes the accompaniment for the tenor soloist and chorus of male voices, before

developing into an orchestral double fugue that culminates in another triumphant statement of the *Ode to Joy* theme from the chorus.

In yet another astonishing moment a thundering declamation for full chorus, doubled by trombones rings out. *Seid umschlungen Millionen (You millions, I embrace you)*. This section ends with instruments and voices creating an atmosphere of wonder as they whisper *Über Sternen muss er wohnen (Above the stars must He dwell)* in their highest registers.

The final sequence begins with an even more magnificent double fugue for chorus and orchestra, using previous themes intermingled with variants of *Ode to Joy*, symbolically reconciling the earthly and Heavenly. Its momentum is halted as the vocal quartet reverentially proclaim *Alle Menschen werden Brüder (All men become brothers)* before leading the chorus and orchestra into the final exuberantly joyous D major declamation of praise and Triumph.

For almost two hundred years Beethoven's 9th symphony has proclaimed peace, unity, protest, hope and celebration across borders and through conflicts; used in the name of both dictatorships and democracy, broadcast worldwide after the fall of the Berlin Wall and played by protestors in Tiananmen Square. *Ode to Joy* has been adopted as the European Union Anthem, included in Olympic Games' ceremonies, played by generations of young musicians, heard from windows and balconies during the recent pandemic and turned into popular songs, Christmas carols, and church hymns.

In 2001 Beethoven's autographed score was added to UNESCO's *Memory of the World* register; a cultural treasure of international importance.

*Program notes by Diane Chapman*

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# “Ode an die Freude”

by Friedrich Schiller

O Freunde, nicht diese Töne!  
Sondern laßt uns angenehmere  
anstimmen und freudenvollere!

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund.

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen.  
Diesen Kuß der ganzen Welt!  
Brüder! Über'm Sternenzelt  
Muß ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muß er wohnen.

# Ode to Joy

by Friedrich Schiller

Oh friends, no more of these sounds!  
Let us sing more cheerful songs,  
More full of joy!

Joy, bright spark of divinity,  
Daughter of Elysium,  
Fire-inspired we tread  
Thy sanctuary!  
Thy magic power reunites  
All that custom has divided;  
All men become brothers  
Under the sway of thy gentle wings.

Whoever has created  
An abiding friendship,  
Or has won  
A true and loving wife,  
All who can call at least one soul theirs,  
Join in our song of praise!  
But any who cannot must creep tearfully  
Away from our circle.

All creatures drink of joy  
At nature's breast.  
Just and unjust  
Alike taste of her gift;  
She gave us kisses and the fruit of the vine,  
A tried friend to the end.  
Even the worm can feel contentment,  
And the cherub stands before God!

Gladly, like the heavenly bodies  
Which He set on their courses through the  
splendor of the firmament;  
Thus, brothers, you should run your race,  
As a hero going to conquest.

You millions, I embrace you.  
This kiss is for all the world!  
Brothers, above the starry canopy  
There must dwell a loving Father.  
Do you fall in worship, you millions?  
World, do you know your Creator?  
Seek Him in the heavens!  
Above the stars must He dwell.





## LUKE SEVERN

Artistic Director and Conductor

Concert cellist, composer and music director, Luke Severn possesses a musical voice of great versatility and passion. Noted for his expressive performances and dynamic and engaging personality he is emerging as an artistic tour de force in the Australian musical landscape.

As a soloist, Luke is a champion of both the standard concerto repertoire and new exciting works for cello and orchestra. In recent seasons he has performed as a soloist, including with The Monash Academy Orchestra, The Essendon Symphony Orchestra and the Melbourne Sinfonia. In 2018, through Spark Youth Dance Company's production of Ariadne, Luke gave the Australian Premiere of the Concerto for Cello and Strings (2008) by British-Bulgarian composer Dobrinka Tabakova.

A highly sought-after chamber musician, Luke has performed in festivals and chamber music series throughout Australia, Europe and North America.

Performing alongside duo partner and pianist Elyane Laussade, he performs across Australia throughout the year. He completed a Piano Trio tour of Canada in 2017 with North American virtuosos Andrew Sords, violin, and Cheryl Duvall, piano. He engages in many other chamber ensemble performances as a freelance artist in Victoria, including appearances with the Blackwood Ensemble, Casey Chamber Musicians, and Allotropy String Quartet.

# Silver Sponsors

The Bendigo Symphony Orchestra wishes to specially thank **Bendigo Radiology, Bendigo Bank** and **St John of God Bendigo Hospital** for becoming Silver Corporate Sponsors.

We sincerely thank the teams at **Bendigo Radiology, Bendigo Bank** and **St John of God Bendigo Hospital** for their generous contribution to support the strong growth of our regional orchestra. Thanks to their sponsorship and participation, we are able perform at our best.

Would you like to become a sponsor of the Bendigo Symphony Orchestra for our upcoming season?

Please contact:

Bendigo Symphony Orchestra Partnerships Director, Anna Hill.

E. [anna@annahill.net](mailto:anna@annahill.net)

M. 0488 197 546



**BENDIGO RADIOLOGY**

Imaging, Insight and Innovation

Bendigo Radiology is one of the largest providers of radiology services to Regional Victoria with 16 practices across northern and western Victoria, including Bendigo Health and St John of God hospital in Bendigo. We are committed to providing our communities with access to high quality medical imaging and care with the latest in medical technology.

Bendigo Radiology offers a diverse blend of private and public hospital based work with access to state of the art technology. Our quality management program ensures that we will continue to provide best practice medical imaging services to all our customers.

# Bendigo Bank

As one of Australia's biggest banks, Bendigo Bank provides products and services to the homes and businesses of communities all across the country. Providing everything you need to bank confidently in branch, online or via app to successfully feed into the prosperity of communities and support groups and organisations like the Bendigo Symphony Orchestra.

**Bendigo Bank – the better big bank.**



St John of God Bendigo Hospital is a contemporary private hospital in central Victoria providing health care services for people in Bendigo and its surrounding areas.

We deliver high quality care in a comfortable and compassionate environment. Our 167-bed facility and highly qualified medical practitioners cater for a wide variety of specialty medical and surgical admissions, including orthopaedics, maternity and more. We offer both inpatient and outpatient services.

St John of God Bendigo Hospital is part of St John of God Healthcare, a leading Catholic not-for-profit provider of high-quality health care and community services in Australia and New Zealand.

As a not-for-profit health care provider, we return all surpluses to the communities we serve by updating and expanding our facilities and technology, developing new services, investing in people, and providing our social outreach services to those experiencing disadvantage.

**Our Mission:** to continue the healing mission of Jesus.

**Our Vision:** we are recognised for care that provides healing, hope and a greater sense of dignity, especially to those most in need.

# MERLYN QUAIFE OAM

Soprano

A performer of great versatility, the distinguished soprano Merlyn Quaife was made a Member of the Order of Australia in the Queen's Birthday 2013 Honours List for significant service to music. Merlyn has performed opera, oratorio, Lieder, chamber music and contemporary music to great acclaim throughout Australia and Europe. She has also performed as soloist with the Singapore Symphony, Hong Kong Philharmonic and the Voronezh Philharmonic in Russia. Merlyn has appeared with all the State Opera Companies in roles ranging from the bel canto Lucia in Lucia di Lammermoor to the minimalist Chiang Ch'ing in Nixon in China. She has performed with all the Symphony Australia orchestras, featured in repertoire of every conceivable style from Handel to Ligeti, as well as recorded a number of CDs including Aria for John Edward Eyre by David Lumsdaine which won her a Sounds Australia Award. Of recording labels, she appears on Naxos, Move, Tall Poppies and ABC Classics.

In 1994, Merlyn made her American debut at the Kennedy Center in Washington DC, singing the title role in Gordon Kerry's opera Medea with Chamber Made Opera, which she also sang to great acclaim when she created the title role in Melbourne, with subsequent seasons in Sydney and Canberra. This was closely followed by a new production with the Berliner Kammeroper which enjoyed three seasons.

Along with her wide array of operatic and oratorio projects, Merlyn is also a regular soloist at St Francis Church in the heart of Melbourne – a role she has enjoyed for many years.



Poulenc's La Voix Humaine (The Human Voice) has become a regular performance piece with orchestra or piano. Other major highlights have included Shostakovich Symphony No 14 with the Sydney Symphony (SSO), Britten War Requiem with the Berliner Capella and Flower Maiden 1 in the acclaimed State Opera of South Australia (SOSA) production of Parsifal (the first fully staged Australian performance, under the baton of Jeffrey Tate). Merlyn has also performed the Schoenberg String Quartet No 2 with the Arditti String Quartet for Melbourne International Festival of the Arts and the Goldner Quartet for the Adelaide Festival.

Merlyn has had many works composed specifically for her and dedicated to her—Gordon Kerry's Kindled Skies and the Christopher Willcock Akmahtova Stanzas being among the highlights.

Lipizzaners with the Stars, Australia wide, saw her combine her love of music with her passion for horses when she sang the fiendishly difficult Queen of the Night aria while riding. She has also been privileged to perform with the Sydney Symphony Orchestra under the baton of Vladimir Ashkenazy in performances of Sibelius' Luonnotar and Rachmaninof's The Bells.

# KRISTEN LEICH

Mezzo Soprano

Kristen Leich, is an American Mezzo Soprano, who now lives with her family near Melbourne, Australia. Her exquisite singing and stunning stage presence have won her rave reviews for her most recent performances of *Der Komponist* (Ariadne Auf Naxos) and *Angelina* (La Cenerentola).

Mrs. Leich, began her vocal training under the direction of Robert Crowder with The Colorado Springs Children's Chorale and had acquired two international titles for her ensemble work, before the age of 14. Mrs. Leich completed her preparatory studies at The Colorado Springs Conservatory and received her B.M. from Oberlin Conservatory of Music. She later attended the Academy of Vocal Arts as the recipient of the American Business Fellowship and Giardiniera Fellowship. As a Gerdine Young Artist with the Opera Theatre of St. Louis, Mrs. Leich was awarded the Barbara Stanley Richman Memorial Award. As a Regional Finalist in the Metropolitan Opera National Council Auditions, Mrs. Leich was awarded the Violette G. McCarthy Study Award.

Mrs. Leich made her New York City Opera debut in the roll of Dorabella in *Così fan tutte* under the direction of Julius Rudel, and later appeared in performances of *Hansel and Gretel* and *Madama Butterfly*. As a soloist with Deutsche Oper am Rhein she was heard in many roles to include Cherubino in *Le nozze di Figaro*, Hänsel in *Hänsel und Gretel*, Sesto in *Giulio Cesare*, Meli/Max in the world premiere of Gorgio Battistelli's *The Fashion*, Feraspe in *Giocasta*, The Fox in *The Cunning little Vixen*, Wellgunde in *Götterdämmerung*, Fyodor in *Boris Godunov*, and Lesní ínky in *Rusalka*.



Ms. Leich made her Swiss debut with le Grand Théâtre de Genève in performances of Richard Wagner's *Parsifal* and as *La Natura* and *Il Satirino* in Francesco Cavalli's *La Calisto* before joining Bourbon Baroque as *Ruggiero* in Händel's *Alcina*.

Mrs. Leich presently performs with the Prometheus Ensemble. Her Australian appearances include *Lola* in *Cavalleria Rusticana*, *Angelina* in *La Cenerentola*, *Der Komponist* in *Ariadne auf Naxos* (CitiOpera) and *Marcellina* in Opera Australia's Regional tour of the *Marriage of Figaro*. This coming June she will rejoin the touring cast of Opera Australia's touring production of *Madama Butterfly*.

# MICHAEL PETRUCCELLI

Tenor

Renowned for his 'pure, glowing tenor', Michael Petrucelli is one of Australia's emerging operatic stars.

Major appearances in 2016/2017 included Stephen Goldring (*The Eighth Wonder*) and Pedro (*Two Weddings, One Bride*) for Opera Australia and Arturo (*Lucia di Lammermoor*), Beppe (*Pagliacci*) and The Minister (*The Princess and the Pea*) for Victorian Opera.

On the concert platform, Michael has taken the tenor solos in Schubert's *Missa Brevis in G Major*, Mozart's *Missa Brevis in D Major* and *Coronation Mass*, Saint-Saëns' Oratorio de Noël, Haydn's *Missa Sancti Nicolai* and Bach's *Magnificat* and *St. Matthew Passion*.

His regular recital collaborations have included the series *Night and Day* (with associate artist Elyane Laussade), Brahms' *Liebeslieder-Walzer* with The Team of Pianists and Britten's *The Heart of the Matter* and *Canticle III* ('Still Falls the Rain') with Ensemble Goldentree.

Formerly a Melba Opera Trust Scholar, Michael completed a Master of Music in Opera Performance at the University of Melbourne. He was twice a finalist in the Lady Fairfax New York Scholarship and was a winner of both the Richard Bonyng Study Scholarship and the RJ and AF Hamer Opera Scholarship,

In 2018, Michael Petrucelli returned to Opera Australia as Goro in their touring production of *Madama Butterfly* before taking up a full-time young artist position with Oper Frankfurt. 2019 roles include Basilio/Don Curzio in *Le nozze di Figaro* for Oper Frankfurt, Pedro (*Two Weddings,*



*One Bride*) for Opera Australia and *Aquillo* (Farnace) for Pinchgut Opera.

In 2021, Michael sang Almaviva in *The Barber of Seville* for West Australian Opera; for Victorian Opera, he appeared in *Parrawang Lifts the Sky*. This year he sings Le Mesurier in *Voss* for State Opera of South Australia; Prunier in *La rondine* for National Opera, Canberra and Jason in *Medée* for Pinchgut Opera.

# TEDDY TAHU RHODES

Baritone

Teddy Tahu Rhodes has performed with the opera companies of San Francisco, Austin, Washington, Philadelphia, Dallas, Cincinnati, Houston, the Metropolitan Opera, Hamburg Staatsoper, Bayerische Staatsoper - Munich, Theatre du Châtelet - Paris, Welsh National Opera and Scottish Opera.

Past seasons include Escamillo (*Carmen*, Hamburg, Paris, Munich, Bilbao, Metropolitan Opera, OA), *Don Giovanni* (OA, WA Opera), Emille de Bec (*South Pacific*, OA Australian Tour) and *The King and I* (OA Australian Tour). Teddy debuted the roles of Méphistophélès (*Faust*, SOSA and WA Opera) and *Sweeney Todd* (Victorian Opera), a concert tour From Broadway to La Scala (Australia, and NZ) and *Scarpia* (*Tosca*, WA Opera, Opera NZ). More recently Teddy has performed in *William Tell* and *I Capuleti ei Montecchi* (Victorian Opera), Titirel (*Parsifal*, Victorian Opera), Lord Sidney (*Il Viaggio a Reims*, OA) and Enrico VIII (*Anna Bolena*, OA).

In 2021 Teddy performed Theseus (*A Midsummer Night's Dream*, Adelaide Festival), Nourabad (*Les Pêcheurs de Perles*, Victorian Opera), and Festival of Outback Opera (Opera Qld). In 2022 Teddy will be touring Australia with Josh Piterman and Guy Noble in Concert, he will be head judge for the Lexus Song Quest in New Zealand, Jack Rance (*La Fanciulla del West*, Freeze Frame Opera WA), Martinborough Music Festival NZ and Don Magnifico (*La Cenerentola*, in Launceston, Victorian Opera).

Awards include an ARIA, two Helpmann Awards, a Limelight Award, a Green Room Award plus an MO Award. Solo discography



includes ABC *Mozart Arias*, *The Voice*, *Vagabond*, *The Bach Arias*, and *Mozart Requiem*.

**Violin 1**

Jessica Irwin\*<sup>^</sup>  
David Dore  
Jaynee Russell-Clarke  
Leonie Schellhorn  
Jeanette Stoll  
Lizzie Welsh *g*  
Rachel Williams *g*

**Violin 2**

Heather Cummins  
Naomi Bayliss  
Ellie Close  
Tai Hindson  
Mel McCarthy  
Dinali Wijewickrama

**Viola**

Cally Bartlett\*  
John Gault  
Angela Mekel  
Denise Peterson

**Cello**

Phil Kelynack\*<sup><</sup>  
Anne Begg  
Diane Chapman  
Mannie Maund  
Travis Perera  
Liz Wilson

**Double Bass**

Graeme Balaam  
Ben Gibbons  
Ben Saffir *g*

**Flute**

Cynthia Holsworth\*  
Nigel McGuckian  
*Piccolo*

**Oboe**

Owen Matthews\*<sup>+</sup>  
Rebecca Beagley

**Clarinet**

Jacquie Tolhurst  
Warwick Cohen

**Bassoon**

John Matthews\*  
Emma Morrison *g*  
Nyree O'Connor  
Mathew Chalmers  
*Contrabassoon*

**French Horn**

Catherine Moore\*  
Nicholas Benbow  
Malcolm John  
Aiden Ratcliff  
Geordie Walker

**Trumpet**

Kaid Normington\*  
Hugo Begg  
Robert Delmenico

**Trombone**

Hilton Hazeltine *g*

**Tuba**

Dave Martin

**Timpani**

Judy Oliver

**Percussion**

Annette Conway

**Soprano**

Carol Aylward  
Mary Chandler  
Chris Cocklin  
Carolyn Goode  
Fiona Gordon  
Irene Hall  
Jo-ann Irwin  
Cassis Lumb  
Siobhan Murphy  
Mari Narushima  
Olivia Severn  
Corinne Shaddock  
Kitty Skeen  
Josie Thomas  
Katherine Wilson  
Maria Wolfe

**Alto**

Gráinne Black  
Lee Blythe  
Allison Boulton  
Christine Brown  
Estelle Brown  
Lindsay Cumming  
Wendy Foster  
Jill Frederick  
Jan Goodall  
Val Goodwin  
Annette Haebich  
Patricia Hartshorn  
Izzy Leclizio  
Jenny Mann  
Christine Millward  
Laurelle Morris  
Annelies Norland

Lauren Olney

Sandi Olney  
Emily Shanahan  
Elaine Stacey  
Bronwyn Tacey  
Tracey Thiele  
Jenny Van Der Zweep  
Anna Zuidland

**Tenor**

Margaret Brockman  
Alison Kinghorn  
Simon Rumbold  
Ken Tacey  
Craig Thomas  
Stephen White  
Jean Woelkerling

**Bass**

Mark Brown  
John Craick  
David Flentje  
Ian Knox  
Peter Large  
Robert Rouse  
Joe Sang

\* Denotes principal chair

<sup>^</sup> Zona Sevcic Concertmaster Chair

<sup>+</sup> Chair supported by Bendigo Surgery

<sup><</sup> Chair supported by Wheeler Associates

*g* guest musician



# Acknowledgements

We would like to thank the following people who have generously donated to Bendigo Symphony Orchestra:

- Rachel Beagley
- Brian Florence
- John Gault
- Daniel Herbst
- Howard Nathan
- Ann Parris
- Beth Penington
- David Penington
- Luke Severn
- Susan Wheeler

Thanks also to our Soloist Sponsors:

- Agnico Eagles Mines Limited Fosterville Gold Mine
- Dr Kirsty Belfrage
- Mr Alex Cameron
- Central Victorian Anaesthetic Service
- Bendigo Radiology
- Bendigo Surgery

Tax deductible donations can be made to Bendigo Symphony Orchestra via the **Ulumbarra Foundation**. See the back cover of this program for details.

We would also like to thank **Kristen Beever** for her design expertise in rebranding BSO this year, and her ongoing pro bono work for the orchestra.

[kristen@centraldesignstudio.com.au](mailto:kristen@centraldesignstudio.com.au)

# bv&e

bendigo venues & events

Bendigo Symphony Orchestra is thrilled to be an official performance partner of **Bendigo Venues & Events**.

This partnership will accelerate the growth and development of our community orchestra and inspire the presentation of diverse and exciting orchestral work in Bendigo's premier performance spaces.

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## BSO Scholarships

Bendigo Symphony Orchestra Scholarships are available for young orchestral string players and musicians of less common orchestral instruments. Valued at \$1100 each.

**Alf and Nelle Thompson Memorial Scholarship** for student string musicians

**Stewart Anderson Scholarship** for musicians of less common orchestral instruments.

For further information and to apply, visit our website: [www.bendigosymphonyorchestra.org.au](http://www.bendigosymphonyorchestra.org.au)

Apply now!



# 2023 SEASON

## UNFINISHED

**Luke Severn** | Conductor  
**Elyane Laussade** | Piano  
**Jess Irwin** | Violin

The Capital Theatre  
7:30pm 11 March  
2:30pm 12 March

**BEETHOVEN** Romance No. 2 in F major  
**BEETHOVEN** Piano Concerto No. 1 in C, Op. 15  
**SCHUBERT** Symphony in B minor, D. 759 "Unfinished"  
**SIBELIUS** Finlandia, Op. 26

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## LIGHT & SHADE

**Graham Abbott** | Conductor  
**Lily Begg** | Piano

Ulumbarra Theatre  
2:30pm 18 June

**BEETHOVEN** Egmont Overture  
**GRIEG** Piano Concerto in A minor, Op. 16  
**SCHUMANN** Symphony No. 2 in C, Op. 61

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## SCHEHERAZADE

**Luke Severn** | Conductor  
**Kyla Matsuura-Miller** | Violin & Guest Concertmaster  
**Cynthia Holsworth** | Flute

Ulumbarra Theatre  
2:30pm 17 September

**COPLAND** Fanfare for the Common Man  
**VAUGHAN WILLIAMS** The Lark Ascending  
**CHAMINADE** Concertino in D, Op. 107  
**RIMSKY-KORSAKOV** Scheherazade, Op. 35

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## EBBS & FLOWS

**Luke Severn** | Conductor  
**Kristen Leich** | Mezzo Soprano

Ulumbarra Theatre  
7:30pm 25 November  
2:30pm 26 November

**STRAUSS II** On the beautiful blue Danube, Op. 314  
**SMETANA** Vltava from Má Vlast  
**KATS-CHERNIN** Deep Sea Dreaming  
**ELGAR** Sea Pictures, Op. 37

Subscribe to all four concerts prior to 11 March 2023  
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In 2021 Bendigo Symphony Orchestra celebrated 40 years as Bendigo's community orchestra.

Over these years BSO has provided symphonic music for the Bendigo community and opportunities for orchestral musicians to play together.

Each year the orchestra works with visiting and local conductors. The orchestra performs symphonic works by well-known, and emerging composers, as well as concertos featuring international and local guest musicians.

Many young musicians who have joined the orchestra have gone on to enjoy orchestral and solo careers.



[www.bendigosymphonyorchestra.org.au](http://www.bendigosymphonyorchestra.org.au)



<https://www.facebook.com/BendigoSymphonyOrchestra>



<https://www.instagram.com/bendigosymphonyorchestra/>



## Ulumbarra Foundation

Direct your tax deductible donation to Ulumbarra Foundation to support one of Bendigo Symphony Orchestra's pre-approved fundraising goals, and watch us grow!

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- MUSIC LIBRARY FUND
- EQUIPMENT AND INSTRUMENTS FUND
- PERFORMANCE FUND
- BUILDING COMMUNITY AWARENESS AND PARTICIPATION FUND

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