



Bendigo Symphony Orchestra

the
Gisborne
Singers



MAHLER SYMPHONY NO. 2
RESURRECTION



Bendigo Symphony Orchestra

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 to perform 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



BendigoSymphonyOrchestra



@bendigosymphonyorchestra



Please subscribe to our email list for the latest updates and information on our future performances.



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 presents major concerts in May and November each year and an informal cabaret mid-year, as well as singing at community events throughout the year. The choir's repertoire includes major works by Bach, Handel, Haydn, Mozart, Brahms, Beethoven and Fauré, and folk music, 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



TheGisborneSingers



@thegisbornesingers



MAHLER SYMPHONY NO. 2 RESURRECTION

Sunday 24th November 2024, 2.30pm
Ulumbarra Theatre, Bendigo

Luke Severn *Chief Conductor*

Nicole Marshall *Guest Conductor*

Merlyn Quaife AM *Soprano*

Liane Keegan *Contralto*

Gustav MAHLER **Symphony No. 2 in C minor, 'Resurrection'**

- I. *Totenfeier: Allegro maestoso (25')*
- II. *Andante moderato (12')*
- III. *In ruhig fließender Bewegung (12')*
- IV. *Urlicht (6')*
- V. *Finale: Im Tempo des Scherzos (37')*

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 emerging 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.



Nigel McGuckian

PRESIDENT, BENDIGO SYMPHONY ORCHESTRA

The Bendigo Symphony Orchestra has embarked on an exciting journey since COVID-19 brought the arts world to a halt. Our first concert after the pandemic was held in December 2021, where we performed two concerts at the Ulumbarra Theatre to a total audience of 600 people. This wonderful turnout was a tremendous confidence boost, showcasing the community's support for the orchestra and the joy of live performance.

Over the past three years, we have received immense support from the City of Greater Bendigo through Bendigo Venues and Events, including invaluable marketing assistance. This partnership has empowered us to program ambitious concerts featuring outstanding artists. The pro bono work of Kristen Beever at Central Design Studio has provided us with amazing branding, images, photographs and the designs of the fabulous programs you read at our concerts.

The Ulumbarra Foundation has also become an important partner, enabling tax-deductible donations that helped us purchase 70 new orchestra chairs and music stands. The Ulumbarra Theatre is now our home, and we are excited to have already programmed concerts for 2025 and secured dates for 2026.

Anna Hill, BSO Partnerships Director, secured silver sponsorships from St John of God Hospital, Bendigo Radiology and Bendigo Bank, thus enabling our business community to play a vital role. Their support has given us the financial security to engage exceptional soloists and guest musicians. Thanks to her ongoing pro bono work we are excited to announce two new silver sponsors for 2025: Patrick Leo Property Management and Theta Clinic.

This year, we were thrilled to welcome our platinum donors, Ian and Edith Dyett, who support the role of our remarkable Artistic Director and Conductor, Luke Severn. Luke's contribution to the orchestra has been extraordinary, and today's performance is a testament to his skills

and his readiness to embrace challenges.

We thank Luke for his unwavering commitment, his deep appreciation for our community and his confidence in our ensemble.

We are also grateful for a generous donation from the estate of Peter Ryall, which allowed us to purchase a Cor Anglais. This instrument will feature in today's performance as well as in March 2025, when we will perform Dvořák's *New World Symphony*.

We are a community orchestra, and take pride in delivering high-quality performances through the dedication of our members, who volunteer their skills and time. Their enthusiasm, enjoyment and commitment to excellence resonate with the wonderful audiences we serve.

This marks our fourth sell-out at the Ulumbarra Theatre in 2024, so be sure to book your tickets for 2025 – we're on sale now!



Image Kristen Beever

Kitty Skeen

PRESIDENT, THE GISBORNE SINGERS

The Gisborne Singers are privileged to reunite with the Bendigo Symphony Orchestra following the notable success of Beethoven's 9th Symphony in 2022.

It is a fitting occasion as we now present Mahler's 'Resurrection' symphony, culminating in its exceptional final choral movement, which powerfully reflects themes of renewal and transformation.

Additionally, the collaboration with The Bendigo Chorale and The Bendigo Chamber Choir has proven to be a highly rewarding experience for all participants. We convened weekly throughout November to refine our collective sound and enhance our artistic expression.

Our singers have greatly valued the opportunity to work alongside our esteemed Artistic Patron, Merlyn Quaife AM, who has graciously attended rehearsals to impart her extensive expertise, particularly in addressing the complexities of the higher vocal ranges. We are also pleased

to welcome celebrated alto Liane Keegan, whose exceptional talent significantly enriches our performance.

This collaboration represents not only a celebration of music but also a commitment to fostering connections among musicians and audiences alike. Together, we aspire to create a memorable musical experience that resonates with all who attend.



Luke Severn

CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

Conductor, composer and concert cellist, Luke Severn is celebrated for his dynamic presence and captivating performances in the Australian music scene. As the Artistic Director and Principal Conductor of the Bendigo Symphony Orchestra and the Artistic Director of The Gisborne Singers, Luke has left an indelible mark on the world of orchestral music in Victoria.

Luke has had the privilege of working with some of Australia's finest classical artists, including Teddy Tahu Rhodes, The Seraphim Trio, Merlyn Quaife AM and Tamara-Anna Cislowska. His notable achievements include leading the BSO through some of the world's greatest classical masterpieces such as Beethoven's 9th Symphony and Rachmaninoff's 3rd Piano Concerto. Notably, he directed a sold-out staged production of Purcell's opera, 'Dido and Aeneas', in collaboration with the Gisborne Singers and the Macedon Ranges Chamber Orchestra in 2022.

A fervent advocate for new compositions and Australian works, Luke has conducted world premieres of pieces by renowned composers, including Cally Bartlett,

Christopher Healey, Matan Franco and Elena Kats-Chernin. His commitment to expanding the horizons of classical music is a testament to his dedication and passion for the orchestral arts. In addition to conducting, Luke also enjoys a career as a concert cellist and composer. In recent seasons, his collaborations have resulted in two acclaimed studio recording projects. On 'Over Under', Luke collaborated with pianist Evan Fein to deliver an emotive interpretation of Brahms's timeless Sonata No. 1 in E minor, Op. 38, and presented Fein's vibrant Cello Sonata No. 2, Op. 28, a composition written for Luke in 2020 and premiered in 2022. The album '...and other lines' showcased Luke's collaboration with Duo Obax and pianist Yasmin Rowe, featuring a seven-movement suite for soprano saxophone, oboe and piano, commissioned by the ABC, and recorded by ABC Classic. Both albums are available on all streaming platforms. With a career spanning the realms of conducting, collaborative performance and composition, Luke Severn remains a prominent figure, captivating audiences and enriching the musical landscape in Australia and beyond.

**The Artistic Director role generously supported by Ian and Edith Dyett*

Program Notes

by Rebecca Beagley

Gustav Mahler

(1860-1911)

Symphony No. 2 in C minor, 'Resurrection'

- I. *Totenfeier: Allegro maestoso* (25')
- II. *Andante moderato* (12')
- III. *In ruhig fließender Bewegung* (12')
- IV. *Urlicht* (6')
- V. *Finale: Im Tempo des Scherzos* (37')

In Mahler's view, a symphony '*must be like the world. It must embrace everything.*' His second symphony undoubtedly embraces everything that music can express, from the immensely powerful sound of a huge ensemble to moments of delicate beauty. It is a profound musical odyssey that contemplates life, death and the possibilities beyond.

The symphony calls for an extraordinarily large group of musicians: 10 trumpets, 10 horns, 4 trombones and a tuba, 4 flutes, 4 oboes, 5 clarinets, 4 bassoons (with the woodwind section also featuring up to 4 piccolos, 2 cor anglais, bass clarinet, 2 E flat clarinets and contrabassoon), a sizeable string section, an extensive percussion section (including 2 sets of timpani), a choir, 2 vocal soloists, 2 harps and an organ for good measure!

Composed over a period of nearly 7 years, the first complete performance of the symphony took place in Berlin in December 1895, though Mahler continued to revise the work in subsequent years. At times he included detailed program notes to explain the symphony, however at other times he refused to circulate program notes for any of his works, preferring to allow the listener to interpret his music for themselves. Thankfully, Mahler's notes and his private correspondence have survived to give us some insight into the existential ideas that he sought to explore with this monumental work:

'What is life - and what is death? Why have you lived? Why have you suffered? Is it all some huge, awful joke? We have to answer these questions somehow if we are to go on living - indeed, even if we are only to go on dying!'

Mahler poses these questions in the first movement, which he developed initially as a standalone symphonic poem in 1888, portraying the death of the hero from his first symphony. It is a dark and brutal funeral march, interspersed with more tender motifs as we reflect on the struggles and hopes of the deceased. A theme quoting the *Dies irae* plainchant first appears in this movement, alluding to the Christian 'Day of Wrath' in which humanity is to receive the Last Judgement.

The tragedy of the first movement did not resonate with all who initially heard it, however. Mahler played a piano version of *Totenfeier* for the distinguished conductor and pianist Hans von Bülow, who reacted by putting his hands over his ears and shouting '*if what I have heard is still music, then I no longer understand anything about music*'...

Mahler took a couple of years to process this scathing criticism, only returning to work on the second and third movements in 1893. In contrast to the turmoil of the first movement, the tranquil second movement recalls happy moments from the life of the departed, in the wistful nature of a *ländler* (a gentle Austrian folk dance).

The third and fourth movements are settings of poems from *Des Knaben Wunderhorn*, a collection of more than 700 German folksong texts that inspired many of Mahler's compositions. The third movement recounts the tale of St Anthony of Padua, who, on arriving for his sermon and finding the church empty, goes to the river and preaches to the fish (naturally... wouldn't you?). The fish listen attentively to the sermon, but resume their fish ways immediately afterwards, no wiser and with the sermon forgotten. Mahler composed song and orchestral versions of this tale, describing it as '*my satire on humanity*'.

Towards the end of the third movement, the first of a series of ear-piercing death shrieks erupts, characterised by Mahler as a *'cry of despair'*. We may expect further chaos to ensue, but what follows is a breathtaking interlude of tenderness, as an ethereal contralto solo emerges to introduce the fourth movement. A simple meditation on eternal life, the fourth movement offers the prospect of hope and a world beyond here.

Mahler had a conflicted relationship with organised religion. He was born and raised Jewish in an era of significant restrictions on Jewish life. He later converted to Catholicism, the state religion in the Austro-Hungarian empire, in order to obtain the prestigious job as head of the Vienna Court Opera (today's Vienna State Opera). Though he may not have identified as overtly religious, he was deeply spiritual. He frequently reflected on the meaning of life and eternity and believed strongly in a universal God. These themes come to the fore in the fourth and fifth movements.

The fifth movement opens with another death shriek, as the orchestra embarks on a vivid depiction of the Last Judgement. There are more death shrieks and quotations of the *Dies irae* plainchant, a call to the afterlife from offstage horns, a terrifying march of the dead as the *'graves spring open and all creation comes writhing out of the bowels of the earth'*, and an offstage fanfare from the Trumpets of the Apocalypse, accompanied by flute and piccolo onstage as the Nightingales of Death.

Like a whisper, the choir enters singing *'Aufersteh'n, ja aufersteh'n wirst du'* (rise again, yes, you will rise again). Mahler wrote that *'a wonderful gentle light permeates, but behold, there is no judgement – everyone is equal'*. Unsure for some time as to how to resolve his symphony, Mahler heard a boy choir singing a setting of Friedrich Klopstock's *Die Auferstehung* (The Resurrection) at the funeral of his friend Hans von Bülow, the fellow who criticised the *Totenfeier* movement so vehemently. Inspiration struck Mahler *'like a flash of lightning'*. The symphony would culminate in a life-affirming hymn of resurrection, answering the questions that he had grappled with during the preceding movements.

Leonard Bernstein, a passionate advocate of Mahler's music, recognised the emotional and heartfelt impact of the Resurrection Symphony. In justifying his choice to perform the symphony in tribute to US President John F. Kennedy immediately following his assassination, Bernstein pointed to *'its visionary concept of hope and triumph over worldly pain ... This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before'*.



Text and Translation

Translated by Luke Severn

IV.

Urlicht

O Röschen rot!
Der Mensch liegt in größter Not!
Der Mensch liegt in größter Pein!
Je lieber möcht' ich im Himmel sein!

Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich ließ mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
wird leuchten mir bis in das ewig, selig Leben!
—*Des Knaben Wunderhorn*

V.

Aufersteh'n, ja aufersteh'n wirst du,
mein Staub, nach kurzer Ruh'!
Unsterblich Leben! Unsterblich Leben
wird der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
und sammelt Garben
uns ein, die starben!
—*Friedrich Klopstock*

O glaube, mein Herz, o glaube:
es geht dir nichts verloren!
Dein ist, ja dein, was du gesehnt,
dein, was du geliebt,
was du gestritten!

O glaube,
du warst nicht umsonst geboren!
Hast nicht umsonst gelebt,
gelitten!

Was entstanden ist, das muss vergehen!
Was vergangen, aufersteh'n!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,
in heißem Liebesstreben,
werd' ich entschweben
zum Licht, zu dem kein Aug' gedrunge!

Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du
mein Herz, in einem Nu!
Was du geschlagen
zu Gott wird es dich tragen!
—*Gustav Mahler*

IV.

Primal Light

O little red rose!¹
Humanity lies in greatest need!
Humanity lies in greatest suffering!
O, how I long to be in Heaven!

Then, I found myself on a broad path,
when a little angel came and wanted to turn me away.
Ah no! I would not be turned away!
I am of God and want to return to God!
The dear Lord will give me a gentle light,
that will shine with me until the eternal, blessed life!
—*Des Knaben Wunderhorn*

V.

Rise again, yes, you will rise again,
my dust,² after a short rest!
Eternal life! Eternal life
will be given to you by Him who called you!

You will be sown to bloom again!
The Lord of the Harvest goes
and gathers the sheaves³
of those of us who have died!
—*Friedrich Klopstock*

O believe, my heart, o believe:
You will lose nothing!
What you desired is yours,
what you loved is yours,
what you fought for is yours!

O believe,
you were not born in vain!
You did not live in vain,
You did not suffer in vain!

What is born must pass away!
What has passed must rise again!
Tremble no more!
Prepare yourself to live!

O sorrow – all pervading!
I am freed from you!
O death – all conquering!
Now you are conquered!

With these wings that I have earned
in my passionate striving for love,
I will soar upwards
to the light that no eye has seen!

I will die, in order to live!

Rise again, yes, you will rise again,
my heart, in the twinkling of an eye!
What you have endured
will carry you to God!
—*Gustav Mahler*

¹A symbol of Christ's blood at the crucifixion.

²The reference to 'dust' symbolises human mortality and the cycle of life. In the surtitles it is translated as "my earthly body".

³Sheaf; a bundle of grain stalks laid lengthways and tied together after reaping.



Merlyn Quaife AM SOPRANO

Merlyn Quaife, one of Australia's most highly regarded sopranos, is a performer of great versatility, her regular performances having included opera, oratorio, chamber music, lieder and contemporary music. She is a great champion of new music and has had many works composed for her. She has sung with all of the Opera Companies and Symphony Orchestras in Australia. In Europe she has performed extensively in Germany along with appearances in the UK, USA, Russia, Poland, Austria, Italy and Spain. Merlyn has also headed the Vocal Departments at The University of Melbourne and at the Sir Zelman Cowan School of Music at Monash University.

In 2013, the same year she moved to Bendigo, Merlyn was made a Member of the Order of Australia (AM) for 'services to music'. Originally she studied singing with Brian Hansford at the University of Melbourne followed by study in Munich with Prof Hanno Blashke, having been awarded a prestigious DAAD Scholarship. Merlyn has retired from Opera but still performs concerts and makes the occasional recording. In Bendigo she has sung with the Bendigo Symphony Orchestra performing Mozart and Beethoven Symphony No. 9. She sings at Langley Estate and will appear in Bendigo Fine Music's 'Keys of Gold' Festival in 2025. She will also perform the cameo role of Heidi Schiller in Victorian Opera's staging of Stephen Sondheim's 'Follies'. In depth details of her career can be found on her website: www.merlynquaife.com



Lianne Keegan CONTRALTO

Australian born Liane Keegan received scholarships from the Opera Foundation Australia, the Shell Royal Covent Garden Scholarship, the Opera Australia Foundation Scholarship and the Bayreuth Bursary from the Wagner Society of Great Britain.

Liane's roles include Azucena (*Il Trovatore* / State Opera of South Australia), Ulrica (*Un Ballo in Maschera* / Opera Australia), Mistress Quickly (*Falstaff* / Minnesota Sommerfest), Suzuki (*Madame Butterfly* / Opera North), First Norn (*The Twilight of the Gods* / ENO), Marcellina (*Le Nozze di Figaro* / Opera Holland Park London), Filipjevna (*Eugene Onegin*), Klytämnestra (*Elektra*), Brigitte (*Die Tote Stadt*) and Leocadia Begbick (*Aufstieg und Fall der Stadt Mahagonny*).

Other roles include Mother Jeanne (*Dialogues des Carmélites*), Marcellina (*Le Nozze di Figaro*), Filipjevna (*Eugene Onegin*), Emilia (*Otello*), Mary (*Der Fliegende Holländer*), Mamma Lucia (*Cavalleria Rusticana*), Herodias (*Salome*), Leocadia Begbick (*The Rise and Fall of the City of Mahagonny* / Melbourne Opera) and Erda (*Das Rheingold* and *Siegfried* / Opera Australia).

Most recently Liane has launched her critically acclaimed one woman show 'Judy' based on Judy Garland and sang the role of Schwertleite (*Die Walküre*) for the SSO.



Nicole Marshall

GUEST CONDUCTOR

Showing a natural flair and ability, Nicole Marshall is one of Australia's most exciting young conductors. Versatile and adaptable, Nicole has worked with many ensembles across the country. As well as completing two years of studies alongside the Adelaide Symphony Orchestra, she has been invited to conduct with Zelman Symphony Orchestra, Preston Symphony Orchestra, Essendon Symphony Orchestra, Melbourne University Saxophone Ensemble, Play it forward choirs and Elder Music Lab. Nicole has also held Music Director positions for community ensembles across Melbourne, which has consolidated her strong leadership skills.

Nicole graduated an Honours degree in Conducting at the Elder Conservatorium of Music in 2023 as well as a Graduate Diploma in orchestral conducting under Dr Luke Dollman in 2024. Upon completion of her studies in Australia, Nicole plans to continue her training in Europe.

Displaying artistic maturity beyond her years, Nicole is an artist of emotional depth, drawing deep character out of her music and is certainly a conductor to watch.



Kyla Matsuura-Miller

CONCERTMASTER

Since graduating from the Australian National Academy of Music (ANAM) in 2018; violinist, educator, and media personality Kyla Matsuura-Miller has established her place in the Australian cultural scene. Born in Tokyo but raised in Brisbane, Kyla studied violin at the Queensland Conservatorium under Michele Walsh before studying with Dr Robin Wilson at ANAM in Melbourne, where she is currently based.

In 2021 Kyla was awarded the prestigious Freedman Classical Fellowship, Australia's most prized award for young instrumentalists. This fellowship has enabled her to commission three new works championing the stories and experiences of BIPOC composers in Australia.

In 2023 she was a soloist with Ensemble Offspring (NSW), MONA FOMA (TAS), Dots+Loops (QLD) and Bendigo Symphony Orchestra (VIC). Her regular chamber collaborators are Syzygy Ensemble and pianists Adam McMillan and Coady Green. Kyla made her TV debut on ABC's 'Spicks and Specks' in 2021 and has been a guest on various ABC radio programmes. Kyla currently plays on a fine Italian violin made by Giovanni Pistucci (c. 1910-1920), which has been generously loaned by a syndicate of music lovers.



Lizzy Welsh

GUEST PRINCIPAL SECOND VIOLIN

Lizzy Welsh is internationally renowned as a music-maker and performer of early music, new music and experimental improvisation, principally on the baroque violin and modern violin.

Lizzy has appeared at the Bendigo International Festival of Exploratory Music, the Adelaide Festival, the Melbourne International Arts Festival, the Melbourne Jazz Festival, the University of California San Diego's Springfest, London Jazz Festival, Jazztopad Wroctaw, Jazzfest Berlin, Sacred Realism (Berlin), Shanghai International Arts Festival and Shanghai New Music Week.

An advocate for creating new music for early instruments, Lizzy has a Doctor of Musical Arts in this field, and has developed one of the world's largest repertoires of new music for the baroque violin and viola d'amore, premiering many of these works at leading international festivals including the Darmstadt Internationale Ferienkurse für Neue Musik (Germany) and Sacrum Profanum Festival (Poland).

Her debut solo album *The Target has Disappeared* was released on Swiss label Discreet Editions in 2023 to critical acclaim.



William Vyvyan Murray

GUEST PRINCIPAL VIOLA

William Vyvyan Murray is one of a new generation of Australian musicians, composing and performing in a wide array of musical forms throughout the world.

He is a member of Ensemble Reflector in Germany and performs regularly with groups like the Netherlands Chamber Orchestra, the Netherlands Philharmonic Orchestra, Quator Alter Ego, Spira Mirabilis, the Nieuwe Philharmonie, the Berliner Kammerorchester and the Brandenburg State Orchestra.

William studied as an undergraduate at the Victorian College of the Arts, the UdK Berlin, and the CNSM de Paris. He worked with Nobuko Imai in Amsterdam and Bruno Giuranna in Lugano and Cremona for his masters degrees.

William has been invited to perform at most of the leading European chamber music festivals – Kuhmo, Verbier, Ysaye, Prussia Cove, Chigiana, Mantova, Lugano and the Otaru festival in Japan.

His compositions have been performed throughout Australia, Europe, Asia and America.



Timmothy Osborne

GUEST PRINCIPAL CELLO

Timmothy Osborne completed a Master of Music degree at the University of Tasmania in 2013, having previously completed a Bachelor of Music performance degree at the Elder Conservatorium of Music in Adelaide.

Since completing studies, Timmothy has worked as a music teacher and freelance musician performing with the Tasmanian Symphony Orchestra and Canberra Symphony Orchestra as well as a number of other orchestras and ensembles around Victoria.

Timmothy currently coordinates the String Program at Beaconhills College in Melbourne. When he is not busy with music, he enjoys bushwalking, rock climbing, cooking and volunteering as a firefighter.



Benjamin Saffir

GUEST PRINCIPAL
DOUBLE BASS

Born into a musical family in Sydney, Benjamin Saffir started playing classical guitar at the age of five. He began learning the double bass with Kees Boersma at Conservatorium High School, followed by a Bachelor of Music Performance at Sydney Conservatorium.

In 2020 Ben relocated to Melbourne to study with Damien Eckersley at ANAM. Since 2021, Ben has performed with the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra and Orchestra Victoria. In addition to performance, Ben has composed a number of commissions for orchestras and chamber ensembles.

The Orchestra

FLUTE & PICCOLO

Jenny Gogolin
Jazmine van Agtmaal
Nigel McGuckian
Deborah Ross

OBOE & COR ANGLAIS

Owen Matthews*+
Rebecca Beagley
Julie-Ann Watson
Renee Reid

CLARINET>

Jacque Tolhurst*
Craig Spencely
Ash Yeates
Will Patterson
Meg Martin

BASSOON

Matthew Angus
John Matthews*
Joanne Angus
Oliver Muller

FRENCH HORN

Catherine Moore*
Nicholas Benbow
Geordie Walker
Chandra Hale
Clare McLean
Aidan Ratcliff
Andrew Young
Jeff McGann
Rob Shirley
Wendy Laidler

TRUMPET

Kaid Normington*
Hugo Begg
Jacqui Vine
James Earl
John McCorkle
Henry Livingston
Trent Hopkins
Mark Thompson
Elena Katahanas
Tristan Vine
Robert Delmenico

TROMBONE

Steve Vine*
Chris Lees
Emily Kemp
Bonnie Walker

TUBA

Matt Pankhurst

TIMPANI

Evan Pritchard
Annette Conway

PERCUSSION

Charles Chilvers*
Judy Oliver
David Stockwell
Josh Gitsham
Simon Lewicki

HARP

Danielle Forbes
Laura Neilson

ORGAN

David MacFarlane

VIOLIN I

Kyla Matsuura-Miller°
concertmaster[^]
Leonie Schellhorn*
Nicholas Miceli
Jeanette Stoll
David Dore
Jess Irwin
Adrian Biemmi
Andrew Schellhorn
Jenny Rico
Euan Kant
Jaynee Russell-Clarke
Jaso Sasaki
Harry Nguyen
Benjamin Spiers
Mila Li

VIOLIN II

Lizzy Welsh°
Heather Cummins*
Marie Antoinette Hicks
Ellie Close
Joan Ledwich
Meg Holmes
Jane Dimsey
Samuel Ke
Erynn Trewartha-Lewicki
Breanna Henderson
Olivia Smith
Lana Telford

VIOLA

William Vyvyan Murray°
Cally Bartlett*
Frances Gall
Haram Kim
John Gault
Denise Peterson
Kiara So
Charlotte Parker

CELLO

Timothy Osborne°
Phil Kelynack*[<]
Liz Wilson
Fergus Ascot
Ariel Volovelsky
Anne Begg
Beth Penington
Steve Millard
Diane Chapman
Hyeonsun Wendy Ju
Sophie Pisani

DOUBLE BASS

Benjamin Saffir°
Bevan Madden
Hamish Gullick
Rohan Tailor
Steve Begg
Julia Arnold
Maddison Furlan
Ella Evans

* Denotes Principal Chair

[^] Zona Sevcik Concertmaster Chair

+ Chair supported by Bendigo Breast Clinic

< Chair supported by Wheeler Family

> Instrument hire supported in recognition

of Rosemary Matthews

° Guest Principal player

The Chorus

THE GISBORNE SINGERS

SOPRANO

Carolyn Goode
Chris Cocklin
Irene Hall
Jo-Ann Irwin
Katherine Wilson
Maria Wolfe
Olivia Severn
Corinne Shaddock
Emily Shanahan
Josie Thomas
Kitty Skeen
Nina Moncrief
Rosemary Shaw
Siobhan Murphy

ALTO

Christine Brown
Gráinne Black
Jenny Vanderzweep
Meron Scott
Sarah Lander
Anna Cumming
Annette Haebich
Bronwyn Tacey
Elaine Stacey
Jenny Snow
June Windover
Kateryna Degtyariova
Lee Blythe
Margaret Murphy

TENOR

Adrian Simpson
Alison Kinghorn
Craig Thomas
Steve White
Gerald Murphy
Ken Tacey
Ben Owen
Metehan Pektaş
Clyde Saniga
Peter Campbell

BASS

David Flentje
Jeffrey Burn
Neil Killeen
Andrew Campbell
Mark Brown
Martijn Schroder
Alex Owens
Nicholas Sheppard

BENDIGO CHAMBER CHOIR

SOPRANO

Kat Turner
Louise Clarke
Sue Proeve
Pip Johanson

ALTO

Catherine Hayman
Emma Veenhuizen
Meryl Wilkinson
Michelle Halse
Elizabeth Anne Eager
Elizabeth English
Lauren Olney

TENOR

Rainer Beilharz

BASS

David Castles
Michael Bottomley

BENDIGO CHORALE

SOPRANO

Alison Apostolou
Barbara Tippet
Beverley Leeson
Elisabeth van Emmerik
Heather Anne Ryall
Janice Donnelly
Lorraine Jones
Margaret de Campo
Juliana Rickard
Pamela Kadow
Rita Hach

ALTO

Glenis Pitson
Helen Lunt
Valerie Hall

TENOR

Brendan Grinter
Fred Kelly
David Wright

BASS

Ian Smith
Travis Perera
William Slow
Peter William Phillips



Image Mark Beever



Thank you to our Platinum Donors

**The BSO Artistic Director role is
generously supported by Ian and Edith Dyett.**

Ian and Edith have committed to supporting the Artistic Director role for the next three years so Bendigo Symphony Orchestra can continue to provide exciting opportunities for musicians to play, and for local and regional audiences to experience the joy of live symphonic music.

All of us involved with BSO thank them for their generosity and we look forward to sharing our music with them.

Ian also has a thought for any young musician who doubts their capacity to join our wonderful orchestra:

'The difference between a successful person and others is not a lack of strength or a lack of knowledge, but a lack of will.....'
(Vincent T. Lombardi)



Virtual Organ

Our organ for today's performance is on gracious loan to the BSO with great thanks to Australian Virtual Organs and Ian McWirther. The sounds produced by the organ are a facsimile of the world-famous 67 Stop 'Father' Willis organ from Hereford Cathedral in the U.K, built in 1892 by Henry Willis. The virtual organ is using a sample set provided by Lavender Audio and is running on 'Hauptwerk' virtual organ software. The organ console was built by Australian Virtual Organs in Melbourne. For enquires please contact Ian at Australian Virtual Organs on 0434 071 612.



Thank you for your generous gift

In his will, Peter Ryall was most generous in providing grants to promote the development and general well-being of the City of Greater Bendigo and its citizens. The executors of his estate therefore decided to make a generous donation to Bendigo Symphony Orchestra which enabled the orchestra to buy a Cor Anglais.

Peter Ryall was born in Strathfieldsaye and grew up on a dairy and poultry farm in Ryalls Lane, through which the well-known Sheep Wash Creek meanders. He attended White Hills Technical School then Bendigo Institute of Technology where he studied Civil Engineering. He worked for the Country Roads Board (CRB) then Vic Roads for most of his career.

'I hope, through my work, I have been able to contribute in some small way to the development of Northern Victoria and the safety and enjoyment of travellers through the area.'

As Supervisor of road and bridge construction in Cohuna, Kerang, Swan Hill and Robinvale; Manager for the Bituminous Group for the Northern Region and Site Engineer for the Elphinstone Bypass, his professional legacy has indeed allowed many of our players and audience members to travel safely through Victoria to perform in, and attend BSO concerts.



Bendigo Bank



Bendigo Bank is one of Australia's biggest banks and most trusted brands. We pride ourselves on being a bank that's good with money, but more interested in the good that money can do. We've been offering products and services to Australian families and businesses for over 165 years, providing customers with everything they need to achieve their financial goals,

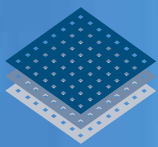
while feeding into the prosperity of Australian communities.

Locally in Bendigo, through our continuing partnerships with Empowering Eaglehawk, Strathfieldsaye Community Enterprise, Bendigo North Districts Community Enterprise and Kangaroo Flat Community Enterprise as well supporting other community organisations and

events, we play a significant role in creating community outcomes for community groups such as Bendigo Symphony Orchestra.

We are proud to support groups and organisations like the Bendigo Symphony Orchestra who are making their own community impact.

Bendigo Bank – the better big bank.



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.



ST JOHN OF GOD

Bendigo Hospital

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.



Bendigo Symphony Orchestra

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To discuss sponsorship opportunities with Bendigo Symphony Orchestra please contact BSO Partnerships Director, Anna Hill: Email: anna@annahill.net Mobile: 0488 197 546

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Ian and Edith Dyett
Supporting the BSO Artistic Director role

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Estate of Peter Ryall
Alison Dullard in memory of Colin and Margery Bubb

Bronze \$500-\$4,999

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Judy and Matt Oliver
Beth Penington and On Sin
Luke Severn*
Dr Peter Wearne & Polly Shaw
Wheeler Family*
Geoff Williams & Melody Serena

**Player Chair Benefactors*

^Mahler2 section leader supporter

We extend our grateful thanks to long-time BSO members John Gault OAM and Travis Perera, and their respective partners Ann Parris and Hiranthi Perera, for their ongoing, very generous financial support.



**2025
SEASON**

Artistic Director: LUKE SEVERN

Artistic Director role supported by Ian and Edith Dyett

A NEW WORLD

Ulumbarra Theatre

Luke Severn | Conductor

Sunday, 16 March 2025

Joshua Oates | Oboe

2:30pm

WILLIAMS Across the Stars from Star Wars: Episode II

KOEHNE In-flight entertainment

DVOŘÁK Symphony No. 9 in E minor, 'From the New World' Op. 95

THE PLANETS

Ulumbarra Theatre

Luke Severn | Conductor

Sunday, 15 June 2025

Dale Barltrop | Violin

2:30pm

BEETHOVEN Violin Concerto in D, Op. 61

HOLST The Planets

YEARNING

Ulumbarra Theatre

Luke Severn | Conductor

Sunday, 31 August 2025

Amir Farid | Piano

2:30pm

VERDI Overture from Nabucco with players from Resonance String Orchestra

BRAHMS Symphony No. 2 in D, Op. 73

RACHMANINOV Piano Concerto No. 2 in C minor, Op. 18

RHAPSODY

Ulumbarra Theatre

Luke Severn | Conductor

Sunday, 16 November 2025

Elyane Laussade | Piano

2:30pm

KHACHATURIAN Adagio of Spartacus and Phrygia from Spartacus Suite No. 2

BEETHOVEN Piano Concerto in B-flat No. 2, Op. 61

GERSHWIN Rhapsody in Blue

RESPIGHI Pines of Rome, P. 141

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Ulumbarra
Foundation

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

- Scholarships fund
- Leadership and professional development fund
- Music library fund
- Equipment and instruments fund
- Performance fund
- Building community awareness and participation fund

UlumbarraFoundation.org.au

