

EBBS & FLOWS



Bendigo Symphony Orchestra



Image Mark Beaver

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



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



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EBBS & FLOWS

Saturday 25th November, 2023, 7.30pm

Sunday 26th November, 2023, 2.30pm

Ulumbarra Theatre, Bendigo

Luke Severn *Conductor*
Kristen Leich *mezzo soprano*
Bendigo Youth Choir
Young Voices of Macedon

Johann STRAUSS II	<i>Blue Danube</i>
Bedrich SMETANA	<i>Vltava from Má Vlast</i>
Antonin DVORÁK	<i>The Water Sprite, Op. 107</i>
INTERVAL	
Elena KATS-CHERNIN	<i>Deep Sea Dreaming</i>
Edward ELGAR	<i>Sea Pictures, Op. 37</i>

Bendigo Symphony Orchestra recognises the Dja Dja Wurrung and Taungurung 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.



Image: Kristen Beever

A message from the President

Welcome to the Bendigo Symphony Orchestra's November concert. As an important part of our community in regional Victoria, the orchestra is dedicated to bringing the joy of orchestral music to our community. Beyond performances, we strive to support and guide our musicians, fostering an environment where their talents can flourish.

The Ulumbarra Theatre is a monument to the ability of our community to collaborate. It was made possible through City of Greater Bendigo, Bendigo Senior Secondary College, State and Federal Governments working together to build a truly wonderful performance venue. BSO has been fortunate to form partnerships with Bendigo Venues and Events, Ulumbarra Foundation, City of Greater Bendigo, sponsors and donors, and in 2024 we'll partner with the Bendigo Chamber Music Festival for their community concert. Collaborating with Langley Estate has allowed our woodwind players to perform in the chapel, and you can catch Elyanne Laussade at Langley Estate on December 10, ahead of her 2024 Beethoven performance with BSO. We'll continue to bring the region's wonderful musicians to you, playing music that is moving, exciting and fun.

After our recent concert, we were thrilled to invite members of the audience to join us on stage, allowing them to experience the magic of Scheherazade up close. Witnessing

their excitement mirrored the thrill that we, as players, feel as part of this remarkable ensemble. Being a member of this orchestra not only allows us to play music we love but also gives us experiences that we will cherish for a lifetime. While performing orchestral pieces can be challenging and nerve-wracking, it is ultimately a joyous endeavour, as we collaborate to deliver beautiful music for our audience.

Our performances this year at the Ulumbarra Theatre have marked a significant milestone for the Bendigo Symphony Orchestra. Looking ahead, we are gearing up for our most ambitious and exciting program yet in 2024. Expect brilliant soloists, local talents, and extraordinary orchestral works, all to be showcased at the Ulumbarra Theatre. See the full 2024 program on pages 18-19. Bendigo Youth Music is up and running with a music camp planned for April 2024. If you would like to support this fantastic initiative, donate through Ulumbarra Foundation and direct your donation to Bendigo Youth Music.

A heartfelt thank you goes to our invaluable sponsors: Bendigo Radiology, St John of God Hospital Bendigo, and Bendigo Bank. If you wish to contribute, tax deductible donations can be made to the Ulumbarra Foundation.

Nigel McGuckian
President, Bendigo Symphony Orchestra

PROGRAM NOTES

Johann STRAUSS II (1825-1899)

On the Beautiful Blue Danube, Op. 314

Universally loved by everyone from fans of the film '2001: A Space Odyssey' to André Rieu devotees, 'An der schönen blauen Donau', also known as the 'Blue Danube Waltz', by Johann Strauss II is arguably the most famous waltz ever written. It features as one of the traditional encores to the annual New Year's Concert by the Vienna Philharmonic, and is just as popular with Australian audiences, voted in at #8 in the Classic 100 Dance Music countdown by ABC Classic FM listeners in 2018.

The piece was originally commissioned as a choral work for the 1867 Carnival season by the choirmaster of the Vienna Men's Choral Society. Strauss was inspired by a poem by Karl Isidor Beck, in which each stanza ended with the line: 'By the Danube, beautiful blue Danube' (though it should be noted that the Danube is very rarely blue. 'On the muddy brown Danube' doesn't quite have the same romantic appeal, sadly). It premiered on February 15th 1867 to positive feedback, although Strauss deemed the whole thing a small fiasco due to a threatened mutiny from the choir over the work's satirical lyrics, and the fact it received 'only' one encore. However, audiences embraced the work with enthusiasm later in the year when Strauss adapted it for orchestra and presented it at the Paris World Exhibition. The piece begins with a long introduction, with the horns introducing fragments of the main theme above tremolo strings, before the first melody emerges fully in a series of five waltzes. It finishes with a flourishing grand coda fitting of this joyful dance that became the most popular waltz composed by the man known as the Waltz King.

Bedrich SMETANA (1824-1884)

Vltava from Má Vlast

Vltava (the Moldau) is the second movement of a six-movement suite of symphonic poems which Bedřich Smetana composed in the 1870s to celebrate the legends and landscapes of his homeland of Bohemia. Smetana was a prominent conductor, composer, pianist and music critic in Prague, who sought to champion the national identity of Czech music as distinct from the traditional influences of the ruling Habsburg monarchy and subsequent Austrian Empire. Remarkably, he composed Vltava with his mind's ear, as he had completely lost his hearing only months earlier and was suffering from severe tinnitus and giddiness (likely symptoms of syphilis).

Vltava features a sweeping, folklike main theme introduced by the upper strings and woodwinds, with the lower strings suggesting the river waves. Smetana described the piece as follows:

The work tells of the flow of the Vltava, beginning from its first two tiny sources – the cold and warm Vltava, the joining of the two little streams into one, then the sweep of the Vltava through the groves and along the meadows, through the countryside where harvest festivals are being celebrated; in the light of the moon the dance of the water-nymphs; on the nearby rocks proud castles rear up; wide mansions and ruins; the Vltava swirls in the St John's rapids, then flows in a broad sweeping current on to Prague, where the Vyšehrad comes into sight and finally disappears in the distance with its majestic sweep into the Elbe.



Antonin DVORÁK (1841-1904)

The Water Sprite, Op. 107

The Water Sprite is one of four symphonic poems composed by Antonin Dvorák in 1896. It is set to a ballad from notable Czech poet Karel Jaromír Erben's collection of Czech folk tales *Bouquet*. The piece tells the grisly story of a water goblin who lives by a lake and drowns unsuspecting passers-by who venture too close to his watery lair. A young girl ignores her mother's warnings of danger and takes her laundry down to the lake. The water goblin captures her and carries her off to his underwater realm for a forced marriage. When the girl has her first child, she is tormented by homesickness and begs to be allowed home for a visit. The water goblin agrees, on condition that she return by the evening's Vesper bell and leave her baby behind as a hostage. Mother and daughter have a sad reunion, but when

the bell sounds, the mother refuses to allow her daughter to return to the lake. The water goblin knocks at the door, demanding his wife come home and make him dinner, turn down his bed, and feed the child who is screaming in hunger. Each time, the mother refuses to relinquish her daughter, and finally she tells the water goblin to bring the baby. In a fiery rage, the water goblin returns to the lake. A vicious storm ensues, and when the mother and daughter emerge from their cottage, they discover that the child has met a rather gruesome end...

Dvorák adhered closely to the details of the plot and narrative in this work, including by replicating the linguistic rhythm of the ballad's verses in his music. The lively B minor theme that launches the work depicts the water goblin, with its three repeated notes reappearing in various themes and motifs throughout the whole piece. The tragic story concludes in a hush with the



Image Mark Beever

motifs of the water goblin, girl and mother gradually disintegrating, until the piece finishes on a haunting B minor chord in the deep registers of the bassoon, trombone and tuba.

Elena KATS-CHERNIN

Deep Sea Dreaming

Many of you may remember the magnificent spectacle that was the opening ceremony of the Sydney 2000 Olympic Games, whether it be the horses galloping across the arena, the celebration of our First Nations culture or Cathy Freeman lighting the cauldron that ascended in a stunning waterfall to the top of the stadium (with a slight pause on the way for dramatic effect). You may also remember the impressive Deep Sea Dreaming segment with giant jellyfish, masses of colourful fish and Nikki Webster floating above it all, swimming through

the air. Renowned Australian composer Elena Kats-Chernin wrote the music for this segment, which we are very privileged to perform for you today, as the original composition for orchestra and choir has only been performed on two previous occasions, including that opening ceremony with the Sydney Symphony Orchestra and Sydney Children's Choir.

The text of the piece is made up of mostly nonsense syllables sourced from Russian words about sea creatures, with those words then split up and used in reverse. The music evokes the chaos and wonder of the sea, featuring both tumultuous rhythms and soaring melodies from the children's choir. Together with the Young Voices of Macedon and the Bendigo Youth Choir, we are aiming to transport you to experience the magic and colour of the Great Barrier Reef through music.

Edward ELGAR (1857-1934)

Sea Pictures, Op. 37

'Sea Pictures' is the only song cycle that Edward Elgar wrote for voice and orchestra. Commissioned by the Norfolk and Norwich Festival following the success of Elgar's 'Enigma Variations', it premiered at that Festival in 1899, conducted by Elgar and sung by Dame Clara Ellen Butt in a dress which represented a mermaid!

The song cycle presents five poems by five different authors, each offering a different response to the ocean. The first song, *Sea Slumber Song*, is a lullaby set to a text by Roden Noel and suggests the rolling ebb and flow of the waves. The second song, *In Haven (Capri)*, is set to lyrics written by the composer's wife, Alice Elgar, in which love survives the onslaught of the sea in storm. The third poem is by Elizabeth Barrett Browning, *Sabbath Morning at Sea*, with the emotional expression and rich orchestration reflecting Elgar's deep religious faith. The fourth song, *Where Corals Lie*, is set to a poem by Richard Garnett in which the singer is lured from their lover to the depths of the ocean. The fifth song, *The Swimmer*, is set to a text by the Australian poet, jockey and politician Adam Lindsay Gordon, in which the titular swimmer struggles against the power and destruction of the sea.

Program notes by Rebecca Beagley

1. *Sea Slumber Song*

*Sea birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
'I, the Mother mild,
Hush thee, oh my child,
Forget the voices wild!*

*Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright.
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land;*

*Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins.*

*Ocean's shadowy might
Breathes good night,
Good night ...'*

2. *In Haven*

*Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.*

*Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.*

*Kiss my lips, and softly say:
'Joy, sea-swept, may fade to-day;
Love alone will stay.'*

3. *Sabbath Morning at Sea*

*The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.
The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!
Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul*

*Because your voice has faltered.
And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's Spirit shall give comfort.
He who brooded soft on waters drear,
Creator on creation.
He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire.
Oft drop their eyelids raised too long
To the full Godhead's burning.*

4. Where Corals Lie

*The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.
The land, the land, where corals lie.*

*By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.
And tells me where the corals lie.*

*Yes, press my eyelids close, 'tis well,
Yes, press my eyelids close, 'tis well,
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the land where corals lie.*

*Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.
The land, the land, where corals lie.*

5. The Swimmer

*With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward and wasted shoreward,
On shallows sheeted with flaming foam.*

*A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men—
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together,
Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather.
God surely loved us a little then.*

*The skies were fairer and shores were firmer—
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.*

*So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.*

*O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no love wanes.*

LUKE SEVERN

Conductor

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 & 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.

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).

Ms. 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, Ms. 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.

Ms. 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*.

Ms. Leich's 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*.



Saturday 3rd February at 2:00pm The Capital Theatre

The BCMF Orchestra joins Bendigo Symphony Orchestra in concertos featuring two Bendigo-born soloists.

PROGRAM

J. Haydn – Cello Concerto No. 1 in C Major, Hob.VIIb:1 (Noah Lawrence)
W. Mozart – Horn Concerto No. 4 in E-flat major, K. 495 (Andrew Young)

ARTISTS

Andrew Young – French Horn
Noah Lawrence – ANAM – Cello
Luke Severn – Conductor
Bendigo Symphony Orchestra
Musicians of Bendigo Chamber Music Festival

TICKETS

Telephone 03 5434 6100 or scan this QR code





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 more than established her place at the table in the Australian cultural scene. Born in Tokyo but raised in Brisbane, Kyla studied violin at the Queensland Conservatorium under Michele Walsh before beginning her studies 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 soloist with Ensemble Offspring (NSW), MONA FOMA (TAS), Dots+Loops (QLD) and Bendigo Symphony (VIC). Her regular chamber collaborators are Syzygy Ensemble and pianists Adam McMillan and Coady Green. Kyla made her television and radio debut as a contestant on the iconic Australian music quiz show, 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.



BENDIGO YOUTH CHOIR

The Bendigo Youth Choir, founded by Valerie Broad OAM, is about to celebrate 40 years of choral singing. A volunteer-run, community youth choir, BYC has sung locally, nationally and internationally, and has a long-established community engagement ethos.

We are thrilled to be invited by Luke Severn and the Bendigo Symphony Orchestra to be a part of the performance of the remarkable composition, 'Deep Sea Dreaming'.

Gail Godber
Music Director and Conductor.



YOUNG VOICES OF MACEDON

Founded by Diane Gome in 2010, Young Voices of Macedon is a non-profit community choir for young people of the Macedon Ranges. Children are welcome to join the choir from the age of five. The choir rehearses weekly in Woodend during the school term.

Each year the choir gives a major concert and performs frequently at various community events, including the annual Choralfest at Montsalvat.

Diane is also a pipe organist and is currently Director of Music for the Anglican Parish of Gisborne. Within this parish, she is Organist and Choir Director at the Church of the Resurrection, Macedon.

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.

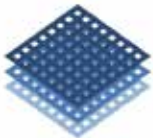
Would you like to become a sponsor of the Bendigo Symphony Orchestra for our upcoming season?

Please contact:

Bendigo Symphony Orchestra President, Nigel McGuckian.

E. nigel@mcgucks.com.au

M. 0418 510 644



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

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.



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

Violin 1

Kyla Matsuura-Miller
concertmaster[^]
Leonie Schellhorn*
Aysegul Akkaya
Emma Amery^o
James Armstrong^o
David Dore
Jaynee Russell-Clarke
Toni Williams

Violin 2

Heather Cummins*
Ellie Close
Emily Frazer^o
Kylie Gould
Joan Ledwich
Rachel Levett
Erynn Trewartha-Lewicki
Dinali Wijewickrama
Rachel Williams^o

Viola

Cally Bartlett*
Frances Gall
John Gault
Alex Dullard
Sariah Xu^o

Cello

Phil Kelynack*[<]
Anne Begg
Diane Chapman
Travis Perera
Liz Wilson

Double Bass

Chris Blackshaw
Ben Saffir^o

Flute

Cynthia Holsworth*
Amy Bachman
Alyse Faith
Nigel McGuckian

Oboe

Owen Matthews*⁺
Rebecca Beagley
Greg Pharo
Julie-Anne Watson

Clarinet

Jacquie Tolhurst*
Will Patterson
Craig Spencely

Bassoon

John Matthews*
Nyree O'Connor

French Horn

Catherine Moore*
Nicholas Benbow
Aidan Ratcliff
Geordie Walker

Trumpet

Kaid Normington*
Jacqui Vine

Trombone

Stephen Vine*
Chris Lees
Bonnie Walker

Tuba

Matthew Pankhurst

Percussion

Charles Chilvers*
Annette Conway
Judy Oliver
Evan Pritchard

Harp

Laura Winter^o

Piano

Lily Begg^o

* Denotes Principal Chair

[^] Zona Sevcik Concertmaster Chair

⁺ Chair supported by Bendigo Surgery

[<] Chair supported by Wheeler Family

^o Guest player



Image Mark Beaver

Acknowledgements

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

- Rachel Beagley
- Alison Dullard
- Brian Florence
- John Gault
- Daniel Herbst
- McKern family
- Howard Nathan
- Judy & Matt Oliver
- Ann Parris
- Beth Penington
- David Penington
- Travis and Hiranthe Perera
- Luke Severn

Thanks also to our Soloist Sponsors:

- Agnic 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.

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.

We would like to thank **Kristen Beever** for her design expertise in rebranding BSO at the start of 2021, and her ongoing pro bono design work for the orchestra. We also extend our thanks to **Mark Beever** for his time and expertise photographing and editing images of our concerts. Finally, thank you to our stage manager **Julie Amos** for her help and guidance raising the bar on our technical performance at this concert.



Bendigo Symphony Orchestra

Artistic Director: LUKE SEVERN

2024 SEASON

SUN MUSIC

Luke Severn | Conductor
Tamara-Anna Cislowska | Piano

Ulumbarra Theatre

Sunday, 24 March 2024
2:30pm



SCULTHORPE Sun Music III
TCHAIKOVSKY Piano Concerto No. 1, Op. 23 in B-flat minor
BEETHOVEN Symphony No. 5, Op. 67

Bendigo Symphony Orchestra welcomes their 2024 concert season with Sculthorpe's shimmering Sun Music III alongside monuments of the classical repertoire. ARIA award-winning pianist Tamara-Anna Cislowska joins us for Tchaikovsky's majestic Piano Concerto No. 1, and the orchestra takes a stormy journey through Beethoven's iconic Symphony No. 5.

EMPEROR

Luke Severn | Conductor
Elyane Laussade | Piano

Ulumbarra Theatre

Sunday, 2 June 2024
2:30pm



STRAUSS I Radetzky March, Op. 228
BEETHOVEN Piano Concerto No. 5, Op. 73 "Emperor"
SHOSTAKOVICH Symphony No. 5

Strauss' Radetzky March kicks off a rousing program, which follows an extraordinary exploration through the relationship between music and power. Shostakovich's gripping Symphony No. 5 is a powerful insight into Soviet Russia while Elyane Laussade brings her dazzling touch to Beethoven's beloved fifth piano concerto.

Tickets for all BSO concerts are on sale now from gotix.com.au,
telephone 03 5434 6100, or scan this QR code



BRAVO BENDIGO

Luke Severn | Conductor
Kaid Normington | Trumpet
Thomas Heywood | Organ

Ulumbarra Theatre
Sunday, 8 September 2024
2:30pm



DEBUSSY arr **Matthews** Les Couleurs Debussique
ARUTIUNIAN Trumpet Concerto
BARTLETT Kati Thanda - Lake Eyre
SAINT-SAËNS Symphony No. 3 “Organ”

Bravo Bendigo presents a spectacular showcase of local talent. This concert features two exceptional compositions by musicians from Bendigo Symphony Orchestra’s very own ranks, and Kaid Normington as soloist in Arutiunian’s brilliant Trumpet Concerto. We are joined by renowned concert organist Thomas Heywood for Saint-Saens’ mighty Organ Symphony.

RESURRECTION

Luke Severn | Conductor
Merlyn Quaife | soprano
Liane Keegan | mezzo soprano

Ulumbarra Theatre
Sunday, 24 November 2024
2:30pm



MAHLER Symphony No. 2 “Resurrection”

In a thrilling conclusion to their 2024 concert season, Bendigo Symphony Orchestra present Mahler’s Symphony No. 2, ‘The Resurrection’. Witness the symphony on a colossal scale as, once again, we partner with the Gisborne Singers as part of the Symphonia Choralis festival to bring this glorious work to life.



Ulumbarra
Foundation

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