



SYDNEY
INTERNATIONAL
COMPOSERS
CONCERTS
2022

**CONTEMPORARY
ORCHESTRAL MUSIC**

October 7, 2022 - 17 December
2022

Sydney
Contemporary
Orchestra

INTRODUCTION

Welcome to the Sydney International Composers Concerts 2022!

This year we will be presenting two concerts with the newest and freshest modern music by contemporary composers from some different countries and regions around the world. These composers will contribute their innovative and original musical ideas to our audiences in Sydney giving us an opportunity to challenge and refresh our ideologies.

I would like to express my sincere gratitude to these composers - for their creative work, efforts, and contributions.

I would also like to give my sincere thanks to our wonderful musicians - for their dedication and interpretation of the music.

Special thanks to our volunteer Management Committee members, without their selfless dedication all of these great concerts could not be possible.

Brian Chatpo Koo

Artistic Director

Sydney Contemporary Orchestra



SDYNEY INTERNATIONAL COMPOSERS CONCERTS 2022



The Sydney International Composers Concerts 2022 is a festival of new music. It is an annual event, designed to engage with and foster the local music scene through interactive festival activities led by professional musicians and composers from Australia and around the world.

This video recording project consists of two parts:

1. 2 video recording concerts
2. 9 open rehearsals

The video recording concerts will be hosted by the musicians of the Sydney Contemporary Orchestra, experts in modern music:

1. Contemporary Orchestral Music
2. Contemporary Chamber Music

The open rehearsals will provide opportunities for composers, musicians, and audiences to meet each other to share ideas, and observe how the musical ideas originated and developed, in order to stimulate composers' creativity and innovation.

PROGRAM

Contemporary Orchestral Music 2022

Friday, October 7, 2022, 8:30 pm

Verbruggen Hall

Sydney Conservatorium of Music

Sydney

AURATRALIA



Piano Concerto No.4

by Xavier Shuang Xu (USA/China)
(world premiere)

Concerto per Piano e Orchestra

by Massimo Malavasi (Italy)
(world premiere)

I N T E R V A L

Oriental

for solo flute and string orchestra
by Arash Aalaei (Iran/Australia)
(world premiere)

A Letter From Camp

for soprano and orchestra
by Brian T. Field (USA)
(world premiere)

già l'ora volge

for orchestra
by Pierluigi Tanzi (Italy)
(world premiere)

Par Ciel

for orchestra
by Ion Marmarinos (Greek/France)
(Australian premiere)

Mirage

for orchestra
by Brian Chatpo Koo (Australia)
(Australian premiere)



Piano Concerto No.4

by Xavier Shuang Xu (USA/China)

Shuang Xu is a Chinese composer, physicist and engineer. His portfolio consists of more than 30 works of a variety of genres, among which are three piano concertos, one violin concerto, several pieces for string quartet and a quintet for Asian instruments.

Born in Nanjing, China, Xu took an unusual path in musical education. Beginning with piano playing around the age of fourteen, he delved straight into the analysis of contemporary music and compositional theory before studying music history and composition by himself. For ten years in higher education institutions pursuing a degree in physical science. Xu was heavily engaged in musical activities at the same time. As a pianist, he was a keen advocator of contemporary music and performed a lot of new music including his own in his undergraduate school in China. Little known as a composer, nonetheless he has received several private commissions, and his works have been performed in China, USA, France, and Austria.

Xu's music style spans over a broad spectrum, and his work often exhibits modern techniques applied to conventional sound materials. A notable aspect in his output is that many of his compositions are rooted in nature in a unique way owing to his specialty in physics. He has observed that many natural processes, viewed at a fundamental, physical level, bear remarkable resemblance to the composers' methods of organising, processing and developing musical materials, sometimes termed as "musical logic" in music theory (Taylor 1974; Ries, 2000). With such realization, he has attempted at musicalising natural phenomena of nature-inspired music that is not, in the conventional sense, an emotional expression invoked by nature, but rather a

musical organism following certain patterns originated in nature.

The highlights in his category include Schrodinger's Violin, Fractals, Silica, Basis Transformation and Phases Transition, all of which are musical representations of the title. Xu has gone even further and borrowed concepts in subjects besides science. For example, in his string quartet *Satin*, the four instruments are orchestrated to knit a certain musical texture, and in *Ballade*, the music materials role-play as different social classes in a setting of ancient China.

In addition to music, Xu enjoys molecules and mountains. He holds a PhD in chemical physics from the University of Colorado at Boulder, USA. He is currently living in San Diego California.

Piano Concerto No.4

Unlike a 5-minute orchestral exposition in a piano concerto from the Romantic times, this piece starts with a piano monologue of almost 5 minutes. As it lures the listener into the fantasy of post-romanticism, the harmony suddenly dissolves. The music continues to take the guise of more traditional harmonies and passages that sound like classical or romantic clichés, while at times being interrupted by psychic beats from percussions or blended with eerie voices from the piano. It ends on a question mark instead of an exclamation mark, and the question is shared by many artists of our time: how much tradition should I absorb as I am forming my own style?



Concerto per Piano e Orchestra

by Massimo Malavasi (Italy)

A Composition and Piano graduate.

Alongside a very productive compositional activity, he has had an equally intense concert, didactic, musical arranger, and choir director activity.

He has received rewards and distinctions in Italy and international composition competitions.

With the formation of the group Armonya Nova he has recorded the cd "Armonya Nova Gospel".

Among his compositions: the "Regina Nivis" Mass, The Christmas Oratory "The Stone and the Light" and the Oratory of Passion for soli, choir and orchestra, the operas "Other Lives" and "Fragments", the musicals "Look", "Gramigna's Lover", "The Saint of Arra", "The Canterville Ghost", "The Angel of Hell's Kitchen", "Nix". NIX had an Equity Showcase production at Planet Connections Theatre Festivity in NYC, and was nominated for 8 Outstanding Awards, including Outstanding Production, Outstanding Music & Lyrics and Outstanding Book of a Musical; a concert for piano and orchestra, studies and sonatas for piano and for chamber music formation.

Since 2001, Massimo has been Director of "La Ghirlandèina" choir in Modena. The group specializes in recovering folk songs in their dialect, has recorded two CDs of traditional music and given more than 400 concerts.

He is the author of the book for piano method "Four Little Hands" published by Ricordi.

Concerto per Pianoforte e Orchestra N°1

The Concerto N ° 1 for Piano and Orchestra, completed in 2015, is a concerto of large scale, divided into three movements. The structure is that of the great classical concertos, taken as a model as one of the highest points of artistic creation in the field of solo concertos. Despite the classical concerto form, this work is affected by harmonic influences from jazz music, even if these never emerge explicitly. These harmonies are structured in a language where each note is written and not improvised, and this consolidates the complexity of the structure. The great forms of the classical convention are the basis of the construction of the individual movements: from the sonata form to the rondo form. All these forms are revisited while maintaining at the base the continuous idea of variation. The concerto presents in all three movements wide-ranging melodies, an element almost forgotten by the twentieth-century avant-garde, but here taken up as a valuable element that strengthens the composition. The recovery of the best elements of the past mixed by a myriad of elements of the contemporary, characterize this new artistic form, in which virtuosity still has its space to assert itself.

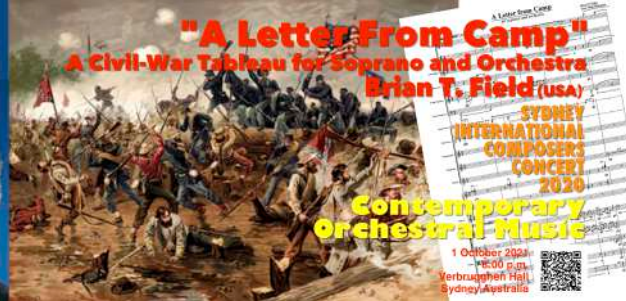


Oriental

by Arash A'alaei (Iran/Australia)

Born in 1977 in Shiraz, Iran, Arash A'alaei learnt classical violin at the age of 11 and joined Shiraz chamber orchestra at age of 14 as well as the youth orchestra of Shiraz. He had a master class on violin with Anna Chmashenko in Switzerland in 2007. He moved to Malaysia in 2008 and then moved to Brisbane in 2018.

He wrote his first composition when he was 15-16 and the piece was performed by the Tehran Symphony Orchestra in 1995.



A Letter From Camp

by Brian T. Field (USA)

Dr. Brian Field's music is an eclectic fusion of lyricism and driving rhythm that brings together elements of post-romanticism, minimalism and jazz. He has received a host of awards, including the RMN Classical recording prize, the Benenti Foundation recording prize; First Prize, Briar Cliff Choral Music Competition; and First Prize, Victor Herbert ASCAP Young Composers' Contest among many others.

Dr. Field began his musical endeavors at age eight with the study of piano, and began his first serious compositional efforts at sixteen, earning his undergraduate degree in music and English literature from Connecticut College, where he graduated Magna Cum Laude, Phi Beta Kappa. At Connecticut, he studied composition with Noel Zahler, piano with the Polish pedagogue Zosia Jazinovich, organ with John Anthony, and harpsichord/figured-bass realization with Linda Skernick.

Devoting himself to composition, Dr. Field continued his musical studies at the Juilliard School in New York City where he was awarded his Master of Music degree. At Juilliard he was a student of Milton Babbitt. From Juilliard, Dr. Field attended Columbia University, earning his Doctorate. At Columbia, he was a President's Fellow and studied composition with George Edwards and Mario Davidovsky.

Dr. Field's musical works include music for television and stage; solo acoustic, chamber, ballet, choral, electroacoustic and orchestral works. His compositions have been performed throughout the United States and internationally and are recorded on RMN Classical, Parma Recordings and Ablaze Records.

Compositions by Dr. Field have been performed by the Sydney Contemporary Orchestra:

A Letter From Camp Cont...

From the Clash of Race and Creed in
Sydney International Composers Concerts
2018 - Contemporary Orchestra Music

"A Letter from Camp" A Civil-War Tableau
for Soprano and Orchestra in Sydney
International Composers Concerts 2020 -
Contemporary Orchestra Music

Three Moods for Piano in Sydney
International Composers Concerts 2020 -
Contemporary Piano Music

A Civil-War Tableau

for Soprano and Orchestra

"Come Up from the Fields, Father"

or "**A Letter from Camp**"

Come up from the fields father, here's a
letter from our Pete,

And come to the front door mother, here's
a letter from thy dear son.

Lo, 'tis autumn,

Lo, where the trees, deeper green, yellower
and redder,

Cool and sweeten Ohio's villages with
leaves fluttering in the moderate wind,

Where apples ripe in the orchards hang and
grapes on the trellis'd vines,

(Smell you the smell of the grapes on the
vines?

Smell you the buckwheat where the bees
were lately buzzing?)

Above all, lo, the sky so calm, so
transparent after the rain, and with
wondrous clouds,

Below too, all calm, all vital and beautiful,
and the farm prospers well.

Down in the fields all prospers well,

But now from the fields come father, come
at the daughter's call,

And come to the entry mother, to the front
door come right away.

Fast as she can she hurries, something
ominous, her steps trembling,

She does not tarry to smooth her hair nor
adjust her cap.

Open the envelope quickly,

O this is not our son's writing, yet his name is
sign'd,

O a strange hand writes for our dear son, O
stricken mother's soul!

All swims before her eyes, flashes with black,
she catches the main words only,

Sentences broken, gunshot wound in the
breast, cavalry skirmish, taken to hospital,

At present low, but will soon be better.

Ah now the single figure to me,

Amid all teeming and wealthy Ohio with all
its cities and farms,

Sickly white in the face and dull in the head,
very faint,

By the jamb of a door leans.

Grieve not so, dear mother, (the just-grown
daughter speaks through her sobs,

The little sisters huddle around speechless
and dismay'd,)

See, dearest mother, the letter says Pete will
soon be better.

Alas poor boy, he will never be better, (nor
may-be needs to be better, that brave and
simple soul,)

While they stand at home at the door he is
dead already,

The only son is dead.

But the mother needs to be better,

She with thin form presently drest in black,

By day her meals untouch'd, then at night
fitfully sleeping, often waking,

In the midnight waking, weeping, longing
with one deep longing,

O that she might withdraw unnoticed, silent
from life escape and withdraw,

To follow, to seek, to be with her dear dead
son.

--Walt Whitman

[1865]



gia l'ora volge

by Pierluigi Tanzi (Italy)

Pierluigi Tanzi was born in Parma. After the studies of Composition with M^o Edgar Alandia Canipa, he attended the Advanced Composition Improvement Courses at the National Academy of Santa Cecilia in Rome, with Franco Donatoni and the Gregorian and Sacred Music Baccalaureate at the Pontifical Institute for Sacred Music.

His works have been selected, performed and awarded in competitions, reviews and festivals of contemporary music: Accademia Nazionale di Santa Cecilia e New Consonanza Festival (Rome); Rai radiotre; Gallery Visual Art and Music (Theatre delle Colonne) and Festival della Musica (Parma); Calderara Foundation (Orta - NO); Gran Teatro La Fenice - Endas Sonopolis (Venice); Rex Theatre - Festival of Beograd in collaboration with CEMAT; Adria International Percussion Summer Course in collaboration with Arizona State University; Jan Hus Churchand, New York City; Univerity of South Florida - New Music Festival and Marimba Festival (Tampa, FL, USA); NGQ's Jubilee Miniatures (Tuebingen - Germany); Muzyka na Wielki Czwartek - Polski Choir Kameralny (Gdansk Poland); Call for Scores "Risuonanze 2015" Auditorium casa della Musica (Trieste); Hebrides Ensemble Stockbridge Prish Church, Edinburgh; International Percussion Premiere Night 2018 - Trieste; Trieste; Festival Osmosi 2018 - Espace Toots - Bruxelles; Musee de La Boverie- Liege.

He is Professor at the Conservatorio di Musica L. Refice - Frosinone.

gia l'ora volge

Il tramonto riassume, in misteriose figurazioni, le peripezie del vento, del freddo, del caldo, della pioggia, in una rappresentazione completa del giorno, con un principio, un centro e una fine, e quando, tra le nuvole, il cielo si tinge delle luci del tramonto, si leggono i moti delle coscienze in una sintesi dei conflitti, delle conquiste e dei tracolli che si sono succeduti lentamente, ma in maniera visibile, corso della giornata.

The sunset summarizes, in mysterious figurations, the vicissitudes of wind, cold, heat, rain, in a complete representation of the day, with a beginning, a center and an end, and when, in the clouds, the sky is tinged of the lights of the sunset, we read the motions of the consciences in a synthesis of the conflicts, of the conquests and of the collapses that have happened slowly, but in a visible way, during the day.



Par Ciel

by Ion Marmarinos (Greek/France)

Dr. Ion Marmarinos (b.1975) is a Greek composer based in France. His music has been described as "*self-contained well-defined...with a strongly characterised writing style...some of the most up – and – coming composers of today*" [RMN Classical], "*instaure une dimension théatrale*" [ResMusica], "*une musique toute en volutes, avec de belles atmosphères, toute de douceur*" [Thierry Vagne], and "*one of the highlights of the show*" [The Guardian]

Inspired primarily by phenomena, imagery and patterns of temporal formations in nature while at the same time focusing on the presence and absence of memory, his music narrates stories of contrasts of complex structures. They attempt to create an experience of temporality that gradually camouflages the conscious perception of an organized time and therefore one that becomes personal to the listener.

Ion's music has received numerous awards and distinctions such as the Matan Givol international composition competition (Israel), the Bruno Maderna International composition competition (Ukraine), the Kaleidoscope international competition (USA), King's College London's Collaborate and Engage innovation award (UK), the Ablaze Records' New Choral Voices Series international competition (USA), RMN Classical's Contemporary Chamber Music international competition (UK) and the Ierapetra and Zografou national competitions for original theatrical score (Greece).

His compositions have been performed internationally, among others by the Lumina String Quartet, The Winds of The Americas, Lontano, EXAUDI, L' Ensemble Alternance, L' Ensemble Court – Circuit, Meraki Chamber Players, Unicamp

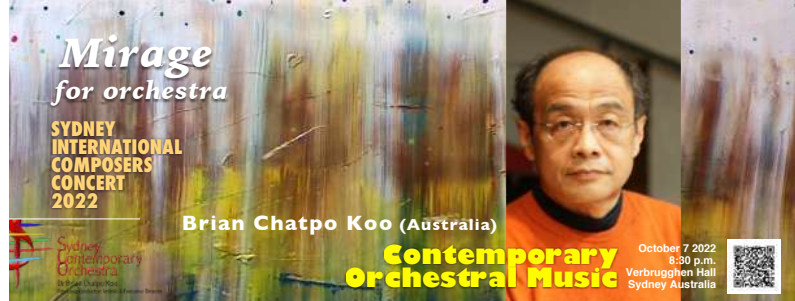
Symphony Orchestra, Vertixe Sonora Ensemble, Phoenix Ensemble, Roadrunner Trio and Coro Volante, in England, France, Italy, Ukraine, The Netherlands, America, Brasil and Greece in venues such as the Frederick Lowe Theatre (New York), The Black Box Theatre (New York), Salle Cortot (Paris), Teatro Comunale di Bologna (Italy) and Lviv Philharmonic Hall (Ukraine). Working primarily in Greek and American independent productions, he occasionally composes music for the theatre, short films and contemporary dance.

As a professor and teacher of music he taught theory, composition and percussion in England, America and Greece for 8 years, at King's College London, The National conservatoire of Greece, Delfiko conservatoire, Athena conservatoire, Ouranio conservatoire, but also at several musical institutions and secondary schools in New York as well as privately.

Ion began his musical studies at the age of 5. At the age of 9 he started composing while studying piano and Hindemith theory at the Athenaeum conservatoire in Athens. He continued his musical studies in New York, London and Paris with Justin Dello Joio, Rob Keeley and Michel Merlet. He holds a BSc in business from the American College of Greece where he also studied psychology and mathematics, an MBA from the State University of New York at Albany, an MA in composition from New York University, a Certificat de Perfectionnement, composition from L' École Normale de Musique de Paris "Alfred Cortot" and a PhD in composition from King's College London.

His music is published by the Composers Edition and distributed worldwide by Ablaze Records, RMN Classical, Naxos Music Library and Albany Records of America.

Par Ciel Cont....



Par Ciel

Par Ciel (by sky), a wordplay on partiels (partials), is inspired by the rain. Structured on multiple temporal groupings of pitches as well as on combinations of different registers of harmonics derived from the pitches of the three motifs utilised, the music reflects various sounds of drops initially resembling accidentally occurring tones. They conspire, combine with each other and accumulate to create snapshots and fragments of rainfall that is gradually transformed into blocks of moving, overlapping and palindromic harmonic progressions.

The piece highlights the breakdown of the orchestra's aggregate sound and color into thin instrumental combinations set against thick(er) harmonic blocks. I perceived drops of rain as particles of a larger water mass and I compared them to partials of sound. They emerge and vanish as entities, which create their own structure, duration, density of texture, intensity, register and patterned formations.

Mirage

by Brian Chatpo Koo

Mirage is the illusive appearance produced by air conditions causing something not existent to appear as if it were real.

The music consists of two movements. The first movement, *allegro Spirito* is built upon several soft floating phrases in the string's harmonics and accompanied by the tremolos of the winds and percussion instruments depicting the illusion of mirage. In the second movement, *Allegro grandioso*, the storm-like sonorities of the whole orchestra are contrasted with a soft, song-like passage depicting the conflicts between hope and reality. In the final section of the piece struggling from the piercing sonorities of the strings and the winds, the brass instruments build up a grand melody that ends the music suddenly.

this work was commissioned by the Hong Kong Composers's Guild with financial assistance from the composers and Authors Society of Hong Kon and the Hong Kong Arts Development Council in 1996. The work was premiered by Hong Kong Sinfonietta Orchestra during the Musicarama International New Music Festival in Hong Kong on 1 September 1996

SYDNEY CONTEMPORARY ORCHESTRA



Founded in 2013 and led by its Founding Conductor, Artistic, and Executive Director Dr. Brian Chatpo Koo, the Sydney Contemporary Orchestra (SCO) is dedicated to exploring and promoting new music of contemporary composers.

Based in Sydney Australia and comprised of about 100 of Sydney's finest professional musicians, the SCO offers a high standard professional video recording service for contemporary orchestral music providing significant incentives for composers to pursue creative endeavours in new music and to enrich the music culture of our times.

Since 2013, the SCO has hosted 12 concerts - Music Contemporary 2013, 2014, 2015, Contemporary Piano Music 2014, Chamber Music 2014, and the Sydney New Music Festival 2016 which consists of six open rehearsals and 3 public concerts (Contemporary Piano

Music 2016, Contemporary String Quartets 2016 and Contemporary Chamber Music 2016), Sydney International Composers Concerts 2017, Sydney International Composers Concerts 2018, and has performed and promoted 56 new works of the composers from 40 countries and regions around the world. The SCO also hosted and video recorded a Chinese New Year Concert for the celebration of the Chinese Spring Festival in 2015 which was highly acclaimed.

The vision of the SCO is to enrich the cultural life of Sydney and to establish Sydney's reputation as a leading center for the performance of contemporary music. The SCO promotes the music of today's composers from Australia and around the world. It is the only Australian orchestra dedicated to the performance of new music by today's contemporary composers.



Dr Brian Chatpo Koo
Artistic Director

Founding Conductor and Artistic & Executive Director Dr Brian Chatpo Koo is a Sydney based musician. Having studied music at the University of Hong Kong and the University of Sydney, Brian was the first person in Australia to receive a PhD degree in music composition.

Supported by the Hong Kong University Grant, Brian also studied music at the International Summer Course for New Music in Darmstadt, Germany, and obtained his Licentiate and Fellowship Diplomas from the Trinity College of Music in London.

As a composer, his compositions have been performed all around the world.

As a conductor, Dr Koo has conducted many symphony orchestras around the world for his compositions' premieres.

He founded the Sydney Contemporary Orchestra in 2013. Together with about 100 Sydney finest professional musicians and a strongly admired

volunteer management team, Brian is dedicated to creating a platform where more new orchestral works can be performed, heard, recorded, published and become a part of our music culture, as he believes music development history is written by composers' creativities. To encourage and to reach the pinnacle of this creativity and art, we must through devotion, perseverance, determination, but most importantly through constant performances.

Brian also founded the SCO Youth Symphony, a training arm of the Sydney Contemporary Orchestra, in order to provide professional orchestral training to young musicians, as he believes with classical music training and carefully selected programs covering a variety of cultural perspectives, young musicians can be equipped to broaden their vision and to enhance their understanding of culture, civilisation and human society.



Ronan Apcar

Soloist (Piano)

Ronan Apcar is a young Australian pianist, composer, and musician who is quickly garnering a reputation of versatility, edge, and tenacity. His love for music across many styles – jazz to the avant-garde, classical to contemporary music – translates into his open-minded, exciting, and unique work as a musician. Described as "a talent beyond his age" (Limelight Magazine), Ronan is best known for his work with contemporary classical and modern art music – particularly by Australian composers – and has a passion for challenging norms and breaking the stereotype of what "classical piano" looks and sounds like.

Beginning as a self-taught pianist, Ronan went on to study piano performance and composition at the Sydney Conservatorium High School and the ANU School of Music, where he graduated as *dux*. He has gone on to perform as a soloist in both concert halls and unusual, intimate venues, and as a collaborator with renowned musicians and ensembles across Sydney, Canberra, and regional NSW in genres including classical, jazz, contemporary, and avant-garde. The recent winner of the ACT Young Virtuoso Award, Ronan has appeared as a soloist with the Penrith Symphony Orchestra, Canberra Sinfonia, and the ANU Orchestra. He has also appeared in festivals, including the 13th International Music Festival in Moscow and the 2021 Canberra International Music Festival where he was the Young Artist. In 2021, he released his debut album, *Dulcie Holland Crescent* – a collection of forgotten, unrecorded, and unpublished pieces by the great Australian composer Dulcie Holland. Both Ronan's album and his live concert performances are broadcasted on the Fine Music network and ABC Classic, where *Dulcie Holland Crescent* was made one of the ABC's feature albums.

Samatha Mailer

Soloist (Flute)

Australian flautist Samantha Mailer (née Joseph) has performed in concerts in Australia, Scandinavia, Russia, the United Kingdom and Italy, and live on ABC Classic FM, ArtSound FM and Sydney Live 2GB 873AM. Samantha divides her time performing regularly as flute soloist and chamber musician.



Samantha has been a recipient of several scholarships and grants including a Friends of the School of Music travel grant, Domann Flute Scholarship, ANU Head of Music School grant, Associazione Rome Festival and Rome Festival Orchestra, Ltd. Subsidy, prizewinner of the ANU School of Music Chamber Music Competition, and NSW Encore Award.

Following a Masters of Music degree at the Australian National University, Samantha travelled to participate in master classes and private study with the leading flautists around the world. This included a short residency at the prestigious Oxford Flute School, and a contract with the Rome Festival Orchestra.

In addition to her love of classical music performance, Samantha is equally comfortable exploring a wide range of styles and sounds, experimenting with modern works and 20th century techniques.

Her philanthropic work sees Samantha performing at fundraising events and charity concerts, as well as being an active committee member of the Flute Society of NSW.

Samantha currently works as Principal Flautist with both the orchestra of Sydney Independent Opera, and the Sydney Contemporary Orchestra, and is a Preferred Player with the Australian Discovery Orchestra.

Viktoria Bolonina

Soloist (Soprano)

Viktoria Bolonina is an Australian classical mezzo-soprano and contemporary cross-over singer.

In 2012 she was a finalist on The Voice Australia with her famous "Bang-Bang" peaking at number 5 on iTunes and number 28 in ARIA charts.

Since her success on the show she has released her own music, sold-out shows in Sydney and Melbourne, performed internationally at Slavianski Bazaar in Vitebsk 2013 and was invited as a special guest performer for Metro Global brand launch in Singapore in December of 2015. Viktoria was the featured solo artist at "Ballroom Superstars Dance Ball" directed by Elena Samodanova from 'Dancing with the Stars' and 'So You Think You Can Dance' Russia.

Graduated with Patricia Lucas Music Achievement Scholarship with a Master of Music in Opera Performance from the Sydney Conservatorium of Music, Viktoria has performed principal roles in Henry Purcell's "The Fairy Queen", Francesco Cavalli's opera "La Calisto" and Opera Australia's production of Mozart's "The Magic Flute" all presented at the SCM.

In March 2018 Viktoria played the leading role of 'Kashcheyevna' in N.A. Rimsky-Korsakov's opera "Kashchey the Immortal" at Melbourne Recital Center under the baton of Alan Cook of CitiOpera. In September 2018 Viktoria had become a finalist in Acclaim Awards Italian Bel Canto Opera competition.



In January 2019 Bolonina was accepted as a principal artist into Coast Opera Australia having performed leading solos in the company's 2019 season launch sponsored by Lexus, 'Night of

Intimacy', 'Night of Enticement' and High Tea opera concerts. In 2021 she was one of the four leading soloists in the company's 'Night of Enticement Under the Stars' concert at the Central Coast Stadium.

Viktoria performs annually at Woolworths Carols in the Domain with the "Young Opera Stars" on the national television network Channel 7.

Every year since 2016 Bitton Gourmet has invited Viktoria to be the feature act at their special "Valentine's Day Dinner with Opera" where she performs as the leading soprano for the night.

Viktoria is a versatile singer and performs a thrilling repertoire from a vast range of genres. Her beautiful voice, high skills, captivating energy and comfort on stage has been noticed and complemented many times by credible critics and reviewers from The Age, ClassikON, Limelight Magazine and Classic Melbourne.

THE SCO MUSICIANS



Artistic Director - Dr. Brian Chatpo Koo

Concertmaster - Beata Stanowska

Pianist - Ronan Apcar

Soprano - Viktoria Bolonina

VIOLIN I

Beata Stanowska***

Naomi Warr **

Annabelle Kim

Jelena Cvetkovic

Tania Ma

Cindy Jia

Paul Pokorny

Macarena Herbert

Ellen Choung

VIOLIN II

Dorothy Sercombe*

Chaylah Chivas

Marian Kwon

Jacinta McPhillamy

Ashur Varde

Sally Wang

Hannah Hoyer

VIOLA

Irina Andreeva*

Parvin Afandiyeva

Jonathan Karanikas

Julia Pokorny

Sarah Zhu

John Philp

CELLO

Heesoo Kim*

Michelle Stafurik

Michal Wieczorek

Kayla Flaxman

Nazli Şendurgut

Xin Connie Chen

DOUBLE BASS

Vitaliy Palitsyn*

Elsen Price

Eric Huschens

Samuel Malone

FLUTE

Samantha Mailer*

Cathy Wainwright

OBOE

Rachel Tolmie*

Noeleen Neideck

CLARINET

Trishi Santoso*

Carson Du

BASSOON

Maurice Leung*

David Pow

HORN

Genevieve Campbell*

Robert Stonestreet

Cindy Sims

Laura Duque

TRUMPET

Robin Park*

Lachlan Mckenzie

TROMBONE

Cameron Finlayson*

Tomislav Cuk

TUBA

Andrew James Smith

TIMPANI

Steven Machamer*

PERCUSSION

Aleks Pusz

Josephine Press

*** Concertmaster

** Assistant concertmaster

* Section Principal

MANAGEMENT COMMITTEE

Artistic Director - Dr Brian Chatpo Koo

Secretary - Rajishwar Datt

Treasurer - David Gock

Rawah Dorranean

Rosanna North

THE SCO EXECUTIVE COMMITTEE

Executive Director - Dr Brian Chatpo Koo

Office Manager - Rajishwar Datt

Finance Manager - David Gock

Publicity Manager - Rawah Dorranean

Concert Manager - Rita Lee

THE SCO FOUNDATION COMMITTEE

Chair - Dr Brian Chatpo Koo

Deputy Chair - Marilyn Koo

Treasurer - David Gock

Secretary - Rajishwar Datt

ACKNOWLEDGEMENTS

We would like to thank

The SCO Foundation
Baulkham Hills High School

for their generous supports.

Special thanks to our volunteer Managers and
the board members of
the Sydney Contemporary Orchestra
Management Committee
without them nothing could be done.



THE SCO FOUNDATION





COMING CONCERT

Sydney Contemporary Orchestra

presents

Sydney International Composers Concerts 2022 Contemporary Chamber Music 2022

22 December 2022, 7:30pm
TLC Theatre
Sydney Australia

Featured seven new modern music composed by living composers from Finland, the USA, and Australia.

Come to meet the composers, listen to their compositions, and experience the new sounds and their distinct philosophies, to challenge your ideologies.

Sydney Contemporary Orchestra
ENSEMBLE MODERN 2022

Conductor - Dr Brian Chatpo Koo
Concertmaster - Beata Stanowska
Soloist - Ronan Apcar (Piano)
Soloist - Amy Kang (Piano)

Ticket booking and more information:
www.sydneycontemporaryorchestra.org
Concert Manager, Rita Lee
rita.lee@sys.org.au

Presented by
The Sydney Contemporary Orchestra Inc.

