



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director

CROSSING THE THRESHOLD

SUNDAY 13 MARCH 2016

CARRIAGEWORKS





sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

CLASSICAL



Pierre-Laurent Aimard in Recital

MESSIAEN *Vingt Regards sur l'Enfant-Jésus*
[20 Contemplations of the Christ Child]

International Pianists In Recital

Presented by Theme & Variations

Mon 14 Mar 7pm

City Recital Hall



Lerida's Playlist

Music by Mendelssohn, Fauré, Copland, Mahler and Bach, and including Vaughan Williams *The Lark Ascending*.

Andrew Haveron violin-director

Lerida Delbridge violin

Playlist

Tue 15 Mar 6.30pm

City Recital Hall



Symphony in Parramatta Park

Bring your blanket and picnic to this free concert of James Morrison's *A-Z of Jazz*. Enjoy renditions of *Basin Street Blues* plus Judy Bailey's *Four Reasons*. Fun for the entire family.

FREE EVENT

Sat 19 Mar 8pm

Parramatta Park



James Morrison Presents

An SSO Family Concert

James Morrison introduces the world of jazz in a fun-infused, informal concert for all ages! Suitable for children 6+ and their families.

Benjamin Northey conductor

James Morrison jazz soloist & presenter

Family Concerts

Sun 20 Mar 2pm

Sydney Opera House



Heavenly Creatures

Mozart, Beethoven & Haydn

BEETHOVEN *The Creatures of Prometheus: Overture*

HAYDN *Te Deum for the Empress Marie Thérèse*

MOZART *Litany of the Blessed Sacrament, K243*

Brett Weymark conductor

Jacqueline Porter soprano

Sally-Anne Russell mezzo-soprano

Andrew Goodwin tenor • **David Greco** baritone

Sydney Philharmonia Choirs

Mozart in the City

Thu 31 Mar 7pm

City Recital Hall



Strings Attached

Cocktail Hour

STRAVINSKY *Three Pieces for string quartet*

BEETHOVEN *String Quintet in C minor, Op.104*

Sophie Cole, Nicole Masters violins

Jane Hazelwood, Stuart Johnson violas

Kirsty Conrau cello

Cocktail Hour - Chamber Music

Sat 9 Apr 6pm

Cocktails from 5.30pm

Utzon Room, Sydney Opera House

SSO PRESENTS



Last Night of the Proms

ARNE *Rule, Britannia!*

PARRY *Jerusalem*

ELGAR *Pomp and Circumstance – March No.1*
and many more!

Guy Noble conductor • **Greta Bradman** soprano

Sydney Philharmonia Choirs

Fri 18 Mar 8pm

Sat 19 Mar 2pm

Sat 19 Mar 8pm

Sydney Opera House

No fees when you book classical concerts online with the SSO

sydney.com

8215 4600 Mon–Fri 9am–5pm

Tickets also available at

sydneyoperahouse.com 9250 7777 • Mon–Sat 9am–8.30pm Sun 10am–6pm

cityrecitalhall.com 8256 2222 • Mon–Fri 9am Sun–5pm



WELCOME

From David Robertson

It is a well-established fact that spaces imply expectations. And perhaps no space carries more expectations than the old-style 'European' concert hall in which orchestras spend so much of their time. The weight of tradition makes its presence felt in even a relatively young space like the Sydney Opera House. When we perform a new musical work in a space like that it can seem shocking. Nowadays, as an alternative, many classical musicians are taking their performances into nightclubs – but that can surprise and ruffle expectations in its own way.

Which is why I'm so thrilled to be able to bring the musicians of the SSO into the adventurous and inspiring space that is Carriageworks. As musicians and as listeners we can come to this space with completely open expectations, and that's what makes programming for Carriageworks so very exciting.

In this first program there is an underlying theme of 'rebirth' – the rebirth of the planet,

despite being metaphorically trampled underfoot, and the fragility of life, not to be taken for granted. And we pay a special homage to that extraordinarily creative individual Pierre Boulez.

Welcome to today's concert – whatever expectations you brought into this space, I hope you will leave completely recharged!



David Robertson

Chief Conductor and Artistic Director
Sydney Symphony Orchestra

From Carriageworks

Carriageworks is delighted to present Crossing the Threshold, the first concert in our new partnership with the Sydney Symphony Orchestra. The SSO is one of the world's finest orchestras and Carriageworks is honoured to be entering into this partnership to support new music.

The program of new and recent works has been devised by the SSO Chief Conductor and Artistic Director David Robertson and the SSO's Artist in Residence Brett Dean, especially for Carriageworks. Together they have programmed some of the world's most

intriguing and engaging contemporary music, focused on the presentation of new Australian work, including Lisa Illlean *Land's End*, and extending to the visionary work of French composer Gérard Grisey.

Our thanks go to the NSW Government through Arts NSW for their ongoing support of Carriageworks and the company's individual donors for supporting this exciting new partnership between Carriageworks and the SSO.

Lisa Havilah

Director, Carriageworks



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

SSO AT CARRIAGEWORKS

SUNDAY 13 MARCH, 5PM

CARRIAGEWORKS

CROSSING THE THRESHOLD

PRESENTED BY THE SYDNEY SYMPHONY ORCHESTRA AND CARRIAGEWORKS

David Robertson *conductor*

Jessica Aszodi *soprano*

Pierre-Laurent Aimard *piano*

Musicians of the Sydney Symphony Orchestra

PIERRE BOULEZ (1925–2016)

Dérive 1 (1984)

Pierre-Laurent Aimard, piano

BRETT DEAN (born 1961)

Pastoral Symphony (2000)

LISA ILLEAN (born 1983)

Land's End (2016)

PREMIERE

GÉRARD GRISEY (1946–1998)

Quatre Chants pour franchir le seuil (1998)

(Four Songs for Crossing the Threshold)

Prélude

1. *La Mort de l'ange* (The Death of the Angel)

Interlude

2. *La Mort de la civilisation* (The Death of Civilisation)

Interlude

3. *La Mort de la voix* (The Death of the Voice)

Faux Interlude

4. *La Mort de l'humanité* (The Death of Humanity)

Berceuse (Lullaby)

Jessica Aszodi, soprano

.....
Estimated durations: 8 minutes,
17 minutes, 10 minutes, 40 minutes

The concert will conclude at
approximately 6.30pm

.....
COVER PHOTO: Keith Saunders

.....
Land's End was commissioned by
the Sydney Symphony Orchestra
with the generous support of
Dr Raji Ambikairajah

CARRIAGEWORKS



Principal Partner

Crossing the Threshold

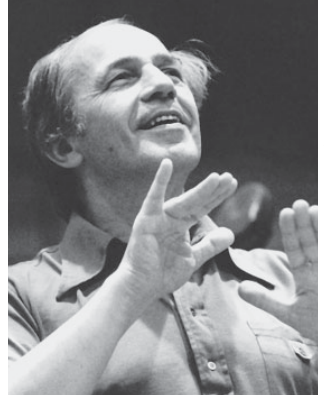
Notes by Timothy Munro

Three works, quite different, yet united in two important ways. All three evoke natural landscapes, hinting at the tension between nature and civilization: Lisa Illlean's vast seascape shimmers, dawn breaks over Brett Dean's scene of devastation, and Gérard Grisey's ravaging flood turns the earth's peoples to clay. And all three cross important thresholds: from night into day, nature into civilisation, land into ocean, life into death. This last threshold is pertinent, as we present a brief memorial for Pierre Boulez, who died in January, aged 90.

BOULEZ *Dérive 1*

Pierre Boulez was a towering figure of classical music. Conductor, composer, writer, teacher and public intellectual, he had a profound influence on music and musicians throughout his 70-year career. The young Boulez was a controversial figure, calling for the destruction of the world's opera houses and declaring that new music must be 'ugly'. But soon he was a respected institutional figure, conducting major orchestras and ensembles (sometimes in music he had previously decried), working with the world's finest players across several continents, and founding the musical research institution IRCAM.

Dérive 1 is based on harmonies derived from a musical spelling of the surname of Swiss conductor and patron Paul Sacher. But at its most basic level, *Dérive 1* is a study in trills. Layer upon layer of fluttering instruments create a buzzing haze that rises then falls, thickens then clarifies, overwhelms then recedes. This alluring sound world brings to mind Boulez's description of his music as 'seductive, even spiritual'.



SUZIE MAEDER / LEBRECHT MUSIC & ARTS

Pierre Boulez (1925–2016)

CHAMPION OF COMPOSERS

The wealthy impresario Paul Sacher, memorialised in Boulez's *Dérive 1*, was a major patron of 20th-century composers. He commissioned significant works from Igor Stravinsky, Béla Bartók, Richard Strauss, Bohuslav Martinů, Arthur Honegger, Frank Martin, Paul Hindemith, Hans Werner Henze, Elliott Carter, Witold Lutosławski, Henri Dutilleux and Harrison Birtwistle.

◀ We are privileged to be joined today by pianist Pierre-Laurent Aimard, who enjoyed a long musical association with Boulez. Here they are together in 1984, the year in which *Dérive 1* was composed.

MARION KALTER / LEBRECHT MUSIC & ARTS



DEAN Pastoral Symphony

Brett Dean studied in Brisbane before moving in 1984 to Germany, where he was a permanent member of the Berlin Philharmonic Orchestra for 14 years. He began composing in 1988, initially concentrating on experimental film and radio projects and appearing as an improvising performer. Dean is now one of the most widely performed composers of his generation, and much of his work draws from literary, political, environmental or visual stimuli. *Fire Music*, for large orchestra, follows the destruction and rebirth of Melbourne's 'Black Sunday' bushfires; *Eclipse*, for string quartet, traces the flight of refugees; *Equality*, for speaking pianist, sets a text by Michael Leunig that opens with 'All men are bastards!'

The composer writes:

Beethoven's famous Pastoral Symphony is one of countless works in which composers have celebrated the beauty and drama of nature. In 2000, having moved to Australia after 15 years in Germany, I was acutely aware of the joy and beauty to be found just by opening the windows and listening. In wishing to celebrate this abundance of treasures, I felt an immense sense of loss. Consider our relentless rampaging through the world's wilderness, all in the name of more shopping, freeways, car parks and convenience. We all 'love' nature, but what we love more are the trappings of modern living...certainly more than the desire to bask in the glory of a single butcherbird, perhaps the most magical sound found on the whole Australian continent. This piece is about glorious birdsong, the threat that it faces, and the soulless noise that we're left with when it's gone.

Dean's *Pastoral Symphony* plays out as a dystopian dawn scene. Hushed strings and mumbling brass conjure a threatening darkness, from which a (pre-recorded) dawn chorus of birds emerges. Something is amiss. Daylight breaks, woodwinds keen, brass blurt and strings agitate the increasingly hectic birdsong. From nowhere, a human sound: the strikes of a woodchopper. This metronomic knell forces an uneasy calm, broken by the dramatic tree-fell, which releases a wild 'chase scene' of fleeing birds, replete with fluttering strings, snarling brass and hysterical woodwinds. The encroachment of the modern world forces the unhinged orchestra into confrontations with pile drivers, passing cars, a fleeting techno beat, an auto yard, crashing metal, a grinding lift. Inevitably, a crashing halt, leaving us breathless. What is left? Dean marks his final section 'extremely bare, barren', as fragmentary laments drift through the dusty air.



Brett Dean

PAWEŁ KOPCZYŃSKI

PUSHING TO THE EDGE

Dean, Illean and Grisey do battle with instrumental conventions. Dean leaves no player unscathed, filling his piece with fiddly, frenetic licks for every instrument, from squawking piccolo to buzzing contrabassoon. Soft playing is a great challenge, and all three composers write music that stretches to the very edge of audibility. Grisey and Illean extensively use microtones (the cracks between piano keys), forcing instrumentalists to listen in a different way, and Grisey writes music that is very precisely, very challengingly NOT together...

ILLEAN *Land's End*

Small artworks on paper draw the viewer in. Wind-swept ocean surfaces, frozen in time, with no horizon, no perspective. Works of detail and obsession, each created over a full year with a simple graphite pencil.

Composer Lisa Illean found inspiration in these small yet epic seascapes of Latvian-American artist Vija Celmins. 'In such work, surfaces act as forms through which subtle change can be perceived and felt.' In response, Illean's piece, *Land's End*, 'evolves gradually, like a change in temperature or hue, creating in sound the sensation of fading afternoon light'. Gentle transience is everywhere: harmonies shift glacially, notes barely emerge, notes slide slowly, speeds imperceptibly change.

'For some time,' says Illean, 'I have been interested in sounds comprised of hushed repetitive fragments. These recall the murmurings – of human voices or natural elements – that form a continuous, ever-varying undertint to more foreground sounds.' The music of *Land's End* is hushed, still. High, fragile strings glisten; brass mumble, muted; percussion barely touch their instruments. This tranquillity opens a space for audiences so



Lisa Illean

CATHY PYLE



Drypoint Ocean Surface (1983) by Vija Celmins (born 1938)

© VIJA CELMINS. COURTESY MATTHEW MARKS GALLERY (DALLAS) MUSEUM OF ART, TEXAS / MR & MRS JAKEL HAMON FUND / BRIDGEMAN IMAGES

that 'the experience of the piece is to be found as much within the listener as within the sounds that I have organised'. Illean challenges her players with 'a discreet virtuosity of finely attuned listening, tuning and balance'. This is a virtuosity that we, leaning quietly forward in the audience, can share.

Lisa Illean has created work for the Melbourne Symphony Orchestra, The Arts Centre Melbourne, Octandre Ensemble and the Museum of Anthropology (Vancouver), and is currently writing a new piece for clarinetist Thomas Watmough and the London Philharmonic Orchestra. In April the BBC Symphony Orchestra will also perform *Land's End*. Illean is currently a PhD scholar at the Edinburgh College of Art, where she is working across the Composition and Musical Instrument Research (organology) departments. This is her first SSO commission.

GRISEY Four Songs for Crossing the Threshold

Gérard Grisey's song cycle *Quatre Chants pour franchir le seuil* is haunted by death. The soprano soloist sings texts of four 'deaths' (of the angel, civilization, the voice, and mankind) from the perspective of four cultures: Christian, Egyptian, Greek, and Mesopotamian. The composer was inspired by a death close to him: the title refers to a piece by composer Claude Vivier depicting a brutal murder, a depiction that foretold Vivier's own murder by stabbing, just weeks later. And there is one final death, that of Grisey himself, only months after completing *Quatre Chants...*

Early in his career, Gérard Grisey was obsessed with theoretical concerns. Principally time (for Grisey: 'whale-time, human-time, and insect-time'), harmony (an approach known as 'spectralism') and sound (experiments at the threshold of sound and noise). The French composer insisted his music was free of narrative and extra-musical programs. By his final decade, something had shifted. Grisey's music welcomed new inspirations, began to tell compelling stories. *Quatre Chants...* is the fullest fruit of this shift, retaining theoretical rigour, but speaking with radiant beauty, emotional power and physical force.

The layout of the musicians on the stage is key to *Quatre Chants...* Surrounding the conductor is a small band: soprano soloist and a group of 'like' instruments (high, melodic). These 'backing singers' provide support for the soprano: bolstering, sharing tunes, 'singing' together. Behind, lurking in the shadows, are three groups of low, large instruments: tubas, saxophones, clarinets, bass drums, deep gongs and harp. Each shadow group is a sort of malformed early music 'underworld', comprising two wind/brass instruments, one stringed instrument (mostly plucked) and one percussion.



BETTY FREEMAN / LEBRECHT MUSIC & ART

Gérard Grisey in 1997, the year before the composition of *Quatre Chants...* and his own death

SPECTRALISM

Grisey is the granddaddy of an approach known as 'spectralism' or *musique spectrale*. Imagine a low note on trombone. Above this note we can barely perceive higher, ghostlike notes: 'upper partials'. Exploiting these upper partials opened up a kaleidoscope of new colours and sounds for composers after the 1970s. Upper partials fall into the cracks between conventional notes, so spectral composers employ 'microtones' (mid-crack notes). Microtones conjure an otherworldliness ideally suited for Grisey's *Quatre Chants...*, which breathes life into long-lost civilisations.

The music of *Quatre Chants...* is rich in metaphor. Often the work feels like a funeral rite, with bass drums thudding softly, deep gongs ringing, incantations sung. Extremely soft bass drum interludes partition the songs (swishes, whispering, tapping), an aural stucco full of text-derived meaning: beating angels wings, an archaeologist's brush, the gentle patter of rain before the storm. *Quatre Chants...* also revels in organic sounds (thudding heartbeats, guttural screams), as well as the constant flux of all organic bodies. Grisey writes: 'With a birth, a life, and a death, sound resembles a living being.'

A LISTENING GUIDE

A four-part musical meditation on death.... The four movements are separated by short interludes, insubstantial musical particles intended to maintain a level of polite but slackened silence that takes over in concert halls between the end of one movement and the beginning of the next. (From Grisey's own program note.)

1. *La Mort de l'ange* (The Death of the Angel)

After *Les Heures de la nuit* by Christian Guez-Ricord

Christian Guez-Ricord died after a short life beset by mental illness and frequent hospitalizations. His poetry is esoteric and intense, filled with ecstatic and delirious mystic visions that unite the erotic and the spiritual, nowhere more so than in *La Mort de l'ange*. In few words, Guez-Ricord opens a world of ambiguity and sadness. 'The death of the angel', for Grisey, 'is the most horrific, since it resigns us to bid farewell to our dreams.' Grisey's music weeps, each gesture drifting downwards, quietly mourning. The soprano's response to this death is shock and clarity. She blurts, stutters, obsesses over key words ('duty', 'death'). Pain and outrage mounts then peaks, leaving a numbed, hushed quiet.

2. *La Mort de la civilisation* (The Death of Civilisation)

After Egyptian sarcophagus inscriptions of the Middle Kingdom

Plucked strings evoke the 3500-year old arched harp of ancient Egypt, here underpinning a restrained, solemn funeral procession. The soprano is an archaeologist reading her litany of research discoveries 'with a neutral voice ... as if deciphering a manuscript'. Only when she encounters a text that tackles mortality with a gesture to the infinite ('make me a pass of light, let me pass on...'), does her voice fill with emotion, a tiny glance into our shared humanity with a lost, alien civilisation.

3. *La Mort de la voix* (The Death of the Voice)

After Erinna

The soprano sings words by the 2600-year-old poet Erinna, a contemporary and friend of Sappho, from whose work only fragments remain. Dazzling, piercing light gleams, each time encroached upon by the dark shadows of tubas and contrabass clarinet. Grisey writes: 'The emptiness, the echo, the voice, the shadow of sounds and silence are so familiar to the musician that I am.' Erinna's voice is extinguished. How quickly we are forgotten by the world.

4. *La Mort de l'humanité* (The Death of Humanity)

After *The Epic of Gilgamesh*

The 3000-year-old *Epic of Gilgamesh* is one of the earliest surviving works of literature. Late in this swashbuckling adventure tale, the Sumerian king Gilgamesh, seeking immortality, meets with Utnapishtim, who speaks of a great flood. (Utnapishtim is a sort of pre-Noah). Rain patters on percussion, wind rushes through brass and woodwinds, thunder booms from bass drums. The cataclysmic tempest arrives with a shock, Grisey evoking 'squalls, driving rain, hurricane, flood, tempest, slaughter: a grand polyphony'. Struggling to be heard above the fray is the soprano, who cries out her tale at the top of her lungs.

After the apocalypse, stillness reigns. A dystopian vision: 'all mankind had been returned to clay ... I fell to my knees and wept'. But the music is simple, beautiful. Grisey writes, 'this tender lullaby brings not slumber but rather an awakening. Music of the dawn of a humanity finally unencumbered by nightmare. I dare to hope that this lullaby will not be of the sort that we will sing tomorrow'.

TIMOTHY MUNRO © 2016

Tim Munro is a Brisbane-born, Grammy-winning flautist based in Chicago.

PERCUSSION CHOREOGRAPHY

Sydney Dance Company, eat your heart out. The true modern dancers in this city are its percussionists, the powerhouse of this evening's ensemble. Watch them dart silently across the stage, flit between arrays of gongs and deep drums, and swap mallets with dazzling sleight of hand. In Grisey's work, the expansive percussion collection provides a sort of theatrical 'set', framing the music both aurally and visually.

Turn to page 12 for the text and translations of Grisey's *Quatre Chants...*

Quatre Chants pour franchir le seuil

1. La Mort de l'Ange

D'après *Les Heures de la nuit* de Christian Guez Ricord*

De qui se doit
de mourir
comme ange

...

comme il se doit de mourir
comme un ange
je me dois
de mourir
moi même

il se doit son mourir,
son ange est de mourir
comme il s'est mort
comme un ange

2. La Mort de la Civilisation

D'après les sarcophages égyptiens du moyen empire

811 et 812: [presque entièrement disparus]
814: "Alors que tu reposes pour l'éternité ..."
809: [détruit]
868 et 869: [presque entièrement détruits]
870: "J'ai parcouru ... j'ai été florissant ... je fais
une déploration ... le Lumineux tombe à
l'intérieur de ..."
961, 963: [détruits]
972: [presque entièrement effacé]
973: "... Qui fait le tour du ciel ... jusqu'au
confins du ciel ... jusqu'à l'étendue des
bras ... Fais-moi un chemin de lumière,
laisse-moi passer"
903: [détruit]
1050: "formule pour être un dieu ..."

Four Songs for Crossing the Threshold

1. The Death of the Angel

After *The Hours of Night* by Christian Guez Ricord

Of him who has a duty to himself
to die
as angel

...

just as he has a duty to himself to die
like an angel
my duty is
to die
myself

he owes this death to himself
his angelic destiny is to die
just as he has departed
like an angel

2. The Death of Civilisation

After the Egyptian Sarcophagi of the Middle Empire

811 and 812: [almost entirely disappeared]
814: "Now that you rest for eternity ..."
809: [destroyed]
868 and 869: [almost entirely destroyed]
870: "I have travelled through ... I have been
prosperous ... I make my lamentation ...
The Luminous falls inside the ..."
961 and 963: [destroyed]
972: [almost entirely obliterated]
973: "which makes the circuit of the sky ... right to
the borders of the sky ... right to the furthest
reach of the arms ... Make me a path of light, let
me pass on ..."
903: [destroyed]
1050: "Formula for being a god ..."

* Publié par *La Sétéérée* 1992, Jacques Clerc Éditeur

3. La Mort de la Voix

D'après Erinna

Dans le vide d'en bas, l'écho en vain dérive,
Et se tait chez les morts. La voix s'épand
dans l'ombre.

4. La Mort de l'Humanité

D'après *L'Épopée de Gilgamesh*

... Six jours et sept nuits,
Bourrasques, Pluies battantes,
Ouragans et Déluge
Continuèrent de saccager la terre.
Le septième jour arrivé,
Tempête, Déluge et Hécatombe cessèrent,
Après avoir distribué leurs coups au hasard,
Comme une femme dans les douleurs,
La Mer se calma et s'immobilisa.

Je regardai alentour:
Le silence régnait!
Tous les hommes étaient'
Retransformés en argile;
Et la plaine liquide
Semblait une terrasse.

J'ouvris une fenêtre
Et le jour tomba sur ma joue.
Je tombai à genoux, immobile,
Et pleurai ...
Je regardai l'horizon de la mer, le monde ...

3. The Death of the Voice

After Erinna

In the void below, the echo drifts in vain,
And falls silent among the dead. The voice
spreads in shadow.

4. The Death of Humanity

After *The Epic of Gilgamesh*

... For six days and seven nights
Squalls, Pelting rains,
Hurricanes and Flood
Continued to ravage the earth.
When the seventh day arrived,
Tempest, Flood and Carnage ceased.
Having distributed their random blows
Like a woman in labour
The Sea calmed himself into stillness.

I looked about:
Silence reigned!
All mankind had been
Returned to clay;
And the flat liquid
Resembled a terrace.

I opened a window
And daylight fell on my cheek.
I fell to my knees, immobile,
And wept ...
I looked to the sea's horizon, the world ...

*Translated by Christopher Wintle and Joe Bain
Reprinted by kind permission*

Jazz meets orchestra!

Kaleidoscope

Jazz legend **Wynton Marsalis** makes his long-awaited SSO debut with his band, **Hollywood Rhapsody** brings the best of movie music to the stage and **Pink Martini** in a thrilling and eclectic program.



Wynton Marsalis and the SSO

Fri 26 Feb | Sat 27 Feb

Bernstein Fancy Free – Ballet; Prelude, Fugue and Riffs
Marsalis Swing Symphony
Australian premiere

Wynton Marsalis trumpet
Jazz at the Lincoln Center Orchestra



Hollywood Rhapsody

Fri 17 Jun | Sat 18 Jun

Including highlights from... Psycho, Citizen Kane, The Adventures of Robin Hood, Casablanca, Ben Hur... and many more

John Wilson conductor



Pink Martini with the SSO

Fri 16 Sep | Sat 17 Sep

Eclectic and exotic songs in jazz-classical style.

Toby Thatcher conductor
Pink Martini

CONVENIENCE

SAVINGS

FLEXIBILITY

PRIORITY

All three concerts for just \$99* | City Recital Hall, Angel Place
sydneyphilharmonicsymphony.com/subscriptions

*See T&C at sydneyphilharmonicsymphony.com



sydney symphony orchestra

David Robertson
Chief Conductor and Artistic Director

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions. Every effort has been made to secure permission for copyright material prior to printing.

Please address all correspondence to the Publications Editor:
Email program.editor@sydneyphilharmonicsymphony.com

CARRIAGEWORKS

CARRIAGEWORKS BOARD

Sam Mostyn (*Chair*) Sue Cato, John Mitchell, Jason Glanville, Adrian Mackenzie, Cass O'Connor

CARRIAGEWORKS STAFF

Emilia Batchelor, Susanne Briggs, Megan Davis, Kym Elphinstone, Rosie Fisher, Ashanti Fogden, Lisa Ffrench, Brent Forsstrom-Jones, Charlotte Galleguillos, Louis Garrick, Beatrice Gratton, David M Harris, Lisa Havilah, Mathew Ibanez, Kri Leitner, Jacqui Martin-McGuire, Sarah Meacham, Nina Miall, Jennifer Moses, Alison Murphy-Oates, Janine Peukert, Tonia Pinneri, Tanya Pont, Alexandra Porter-Hepworth, Emma Robertson, James Rongen-Hall, Anna Shapiro, Tim Seconi, Willa Stanton, Ebony Williams, Carly Young

CARRIAGEWORKS

245 Wilson St
Eveleigh NSW 2015
Phone 02 8571 9099
carrageworks.com.au

Clocktower Square,
Argyle Street,
The Rocks NSW 2000
GPO Box 4972,
Sydney NSW 2001
Telephone (02) 8215 4644
Box Office (02) 8215 4600
Facsimile (02) 8215 4646
www.sydneyphilharmonicsymphony.com



SYMPHONY SERVICES INTERNATIONAL

Suite 2, Level 5, 1 Oxford St, Darlinghurst 2010
PO Box 1145, Darlinghurst 1300
Telephone (02) 8622 9400 Facsimile (02) 8622 9422
www.symphonymusicinternational.net



This is a **PLAYBILL / SHOWBILL** publication.
Playbill Proprietary Limited / Showbill Proprietary Limited
ACN 003 311 064 ABN 27 003 311 064

**Head Office: Suite A, Level 1, Building 16,
Fox Studios Australia, Park Road North, Moore Park NSW 2021
PO Box 410, Paddington NSW 2021**

Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053
E-mail: admin@playbill.com.au Website: www.playbill.com.au

Chairman & Advertising Director Brian Nebenzahl OAM RFD
Managing Director Michael Nebenzahl
Editorial Director Jocelyn Nebenzahl
Manager-Production-Classical Music Alan Ziegler

Operating in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Perth, Hobart & Darwin

All enquiries for advertising space in this publication should be directed to the above company and address. Entire concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title "Playbill" is the registered title of Playbill Proprietary Limited.

By arrangement with the Sydney Symphony, this publication is offered free of charge to its patrons subject to the condition that it shall not, by way of trade or otherwise, be sold, hired out or otherwise circulated without the publisher's consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover than that in which it was published, or distributed at any other event than specified on the title page of this publication

17782 - 1/130316 - 10CW S23

PAPER PARTNER **K.W.DOGGETT** Fine Paper

ABOUT THE ARTISTS



MICHAEL TAMMARO

David Robertson

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

David Robertson is a compelling and passionate communicator whose stimulating ideas and music-making have captivated audiences and musicians alike. A consummate musician and masterful programmer, he has forged strong relationships with major orchestras throughout Europe and North America.

He made his Australian debut with the SSO in 2003 and soon became a regular visitor to Sydney, with projects such as *The Colour of Time*, a conceptual multimedia concert; the Australian premiere of John Adams' *Doctor Atomic Symphony*; and concert performances of *The Flying Dutchman* with video projections. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a seven-city tour of China.

Last year he launched his tenth season as Music Director of the St Louis Symphony. Other titled posts have included Principal Guest Conductor of the BBC Symphony Orchestra, Music Director of the Orchestre National de Lyon and resident conductor of the Jerusalem Symphony Orchestra. An expert in 20th- and 21st-century music, he has also been Music Director of the Ensemble Intercontemporain in Paris (where composer and conductor Pierre Boulez was an early supporter). He is also a champion of young musicians, devoting time to working with students and young artists.

David Robertson is a frequent guest with major orchestras and opera houses throughout the world and in recent seasons he has conducted the New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, and the Philadelphia and Cleveland orchestras, as well as the Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and the Hong Kong Philharmonic Orchestra. In 2014 he conducted the controversial but highly acclaimed Metropolitan Opera premiere of John Adams' *Death of Klinghoffer*.

His awards and accolades include Musical America Conductor of the Year (2000), Columbia University's 2006 Ditson Conductor's Award, and, with the SLSO, the 2005–06 ASCAP Morton Gould Award for Innovative Programming. In 2010 he was elected a Fellow of the American Academy of Arts and Sciences, and in 2011 a Chevalier de l'Ordre des Arts et des Lettres.

David Robertson was born in Santa Monica, California, and educated at the Royal Academy of Music in London, where he studied French horn and composition before turning to conducting. He is married to pianist Orli Shaham.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.



CATHY PYLE

Jessica Aszodi

soprano

Chicago-based Australian vocalist Jessica Aszodi is thirsty for adventure. She is a performer of notated and improvised music, and a researcher, curator and producer of music that challenges the status quo. In her genre-bounding career she has premiered more than 60 new pieces of notated music, performed works that have lain dormant for centuries, sung a dozen roles from the standard operatic repertoire and collaborated with a constellation of artists from the far reaches of the musical palette.

When not working on a solo project or research voyage she has performed with ensembles as diverse as ICE, the Melbourne Symphony Orchestra, Pinchgut Opera, Bang on a Can, San Diego Symphony, wild Up and Sydney Chamber Opera, as well as appearing in the Los Angeles Philharmonic Green Umbrella series. She has sung in festivals around Australia and the world, including Aldeburgh, Tanglewood, the Macau International Music Festival, Music X (Switzerland), the Melbourne International Arts Festival and Vivid Sydney.

Jessica Aszodi is an alumna of Victorian Opera's Young Artist Program and her roles there ranged from Donna Elvira (*Don Giovanni*) and Sesto (*Giulio Cesare*) to Popova (*The Bear* by Walton) and Rose (Elliott Carter's *What Next?*).

She holds degrees from the University of California and the Victorian College of the Arts, where she was taught by Anna Connolly. She has twice been nominated for Green Room awards as Best Female Operatic Performer in both leading and supporting categories.

Earlier this month she performed with the Adelaide Symphony Orchestra in the Adelaide Festival's Tectonics Adelaide, curated and conducted by Ilan Volkov. This season she also appears in the Chicago Symphony Orchestra's chamber series. Her recordings as a soloist include an appearance on the MSO's album of Percy Grainger works for large chorus and orchestra, conducted by Andrew Davis, and she has just recently released her debut solo album on Sydney label Hospital Hill.



MARCO BORGREVE / DG

Pierre-Laurent Aimard

piano

Pierre-Laurent Aimard is widely acclaimed as a key figure in the music of our time and as a uniquely significant interpreter of piano repertoire from every age. He regularly performs throughout the world with major orchestras and conductors including Esa-Pekka Salonen, Vladimir Jurowski, Peter Eötvös, Simon Rattle and Riccardo Chailly, and his residency invitations include projects at Carnegie Hall and Lincoln Center in New York, Wiener Konzerthaus, Berlin Philharmonie, Lucerne Festival, Mozarteum Salzburg, Cité de la Musique in Paris, Tanglewood Festival and London's Southbank Centre. He is also the Artistic Director of the Aldeburgh Festival.

In the 2015–16 season he is Artist-in-Residence with Wiener Symphoniker, performing all the Beethoven piano concertos under the baton of Philippe Jordan. He also performed in a major Stockhausen projects for Musica Viva in Munich, followed by concerts in Paris and Amsterdam, and a performance of Lachenmann's *Ausklang* in Luxembourg. Other highlights include solo recitals in Frankfurt, Amsterdam, Tokyo and London.

Born in Lyon in 1957, Pierre-Laurent Aimard studied at the Paris Conservatoire with Yvonne Loriod and in London with Maria Curcio. He won the 1973 Messiaen Competition at the age of 16, and three years later Pierre Boulez appointed him as Ensemble Intercontemporain's first solo pianist.

He has had close collaborations with many leading composers including Kurtág, Stockhausen, Carter, Boulez and George Benjamin, and had a long association with Ligeti, recording his complete works for piano and recently launching a major online resource (www.explorescore.org). He gave the premiere of Harrison Birtwistle's *Responses: Sweet Disorder and the Carefully Careless* (2014), as well as Elliott Carter's last piece, *Epigrams* (2013), which was written for Pierre-Laurent Aimard and premiered at the Aldeburgh Festival.

His accolades include the Royal Philharmonic Society's Instrumentalist Award (2005) and Germany's Schallplattenkritik Honorary Prize (2009), and in 2007 he was named Musical America's Instrumentalist of the Year in 2007. He has made many highly successful recordings, including a prize-winning recording of Bach's *Art of Fugue, Hommage à Messiaen* (2009 ECHO Klassik Award) and Ives' *Concord Sonata and Songs* (2005 Grammy). More recent releases include *The Liszt Project*, Debussy *Préludes*, and Book 1 of Bach's *Well-Tempered Clavier*.

PIERRE-LAURENT AIMARD IN RECITAL
MESSIAEN *Vingt Regards sur l'Enfant-Jésus*
Monday 14 March at 7pm
City Recital Hall Angel Place

SYDNEY SYMPHONY ORCHESTRA



DAVID ROBERTSON

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

.....
PATRON Professor The Hon. Dame Marie Bashir *AD CVO*
.....

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA – including three visits to China – have earned the orchestra worldwide recognition for artistic excellence.

The orchestra's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures

such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning education program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and its commissioning program. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake and Georges Lentz, and the orchestra's recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras, Vladimir Ashkenazy and David Robertson. In 2010–11 the orchestra made concert recordings of the complete Mahler symphonies with Ashkenazy, and has also released recordings of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on ABC Classics.

This is the third year of David Robertson's tenure as Chief Conductor and Artistic Director.

THE ORCHESTRA



David Robertson
THE LOWY CHAIR OF
CHIEF CONDUCTOR
AND ARTISTIC DIRECTOR



Brett Dean
ARTIST IN RESIDENCE
SUPPORTED BY
GEOFF AINSWORTH AM &
JOHANNA FEATHERSTONE



Toby Thatcher
ASSISTANT CONDUCTOR
SUPPORTED BY RACHEL &
GEOFFREY O'CONNOR AND
SYMPHONY SERVICES
INTERNATIONAL



Andrew Haveron
CONCERTMASTER



Dene Olding
CONCERTMASTER

BOULEZ

Rosamund Plummer *flute*
Guy Spielman* *clarinet*
Alison Pratt* *percussion*
Dene Olding *violin*
Elizabeth Neville *cello*
with
Pierre-Laurent Aimard *piano*

DEAN

Rosamund Plummer *flute, piccolo*
Diana Doherty *oboe*
Guy Spielman* *clarinets*
Sandra Ismail* *clarinets*
Matthew Wilkie *bassoon*
Noriko Shimada
contrabassoon, flexatone
Ben Jacks *horn*
Geoffrey O'Reilly *horn*
David Elton *trumpet, piccolo trumpet*
Greg Flynn* *trumpet*
Scott Kinmont *trombone, flexatone*
Steve Rossé *tuba, flexatone*
Mark Robinson *percussion*
Kevin Man* *percussion*
Alison Pratt* *percussion*
Louise Johnson *harp*
Jacob Abela* *piano*
Dene Olding *violin*
Sophie Cole *violin*
Emma Jezek *violin*
Tobias Breider *viola*
Elizabeth Neville *cello*
Christopher Pidcock *cello*
Kees Boersma *double bass*

ILLEAN

Rosamund Plummer
alto, flute, piccolo
Diana Doherty *oboe*
Guy Spielman* *clarinet, bass clarinet*
Sandra Ismail* *clarinet*
Noriko Shimada
bassoon, contrabassoon
James Nightingale* *saxophones*
Ben Jacks *horn*
Geoffrey O'Reilly *horn*
David Elton *trumpet*
Scott Kinmont *trombone*
Steve Rossé *tuba*
Mark Robinson *percussion*
Kevin Man* *percussion*
Louise Johnson *harp*
Catherine Davis* *piano*
Dene Olding *violin*
Sophie Cole *violin*
Emma Jezek *violin*
Tobias Breider *viola*
Jane Hazelwood *viola*
Sandro Costantino *viola*
Elizabeth Neville *cello*
Christopher Pidcock *cello*
Kees Boersma *double bass*

GRISEY

Rosamund Plummer
flute, piccolo, alto, flute
Guy Spielman* *clarinet, bass clarinet*
Sandra Ismail*
bass clarinet, contrabass clarinet
Nicholas Russoniello* *saxophones*
James Nightingale* *saxophones*
David Elton *trumpet, piccolo trumpet*
Scott Kinmont *euphonium*
Steve Rossé *tuba*
Scott Frankcombe* *tuba*
Mark Robinson *percussion*
Kevin Man* *percussion*
Alison Pratt* *percussion*
Louise Johnson *harp*
Dene Olding *violin*
Christopher Pidcock *cello*
Kees Boersma *double bass*
with
Jessica Aszodi *soprano*

* = GUEST MUSICIAN

Javanese gongs for Grisey's
Quatre Chants... supplied courtesy
of the School of Arts and Media,
University of NSW

VAN HEUSEN

The men of the Sydney
Symphony Orchestra are
proudly outfitted by Van
Heusen.

Sydney Symphony Orchestra Board

Terrey Arcus AM *Chairman*
Andrew Baxter
Ewen Crouch AM
Ross Grant
Catherine Hewgill
Jennifer Hoy
Rory Jeffes
David Livingstone
The Hon. Justice AJ Meagher
Karen Moses
Goetz Richter

Sydney Symphony Orchestra Council

Geoff Ainsworth AM
Doug Battersby
Christine Bishop
The Hon John Della Bosca MLC
John C Conde AO
Michael J Crouch AO
Alan Fang
Erin Flaherty
Dr Stephen Freiberg
Simon Johnson
Gary Linnane
Helen Lynch AM
David Maloney AM
Justice Jane Mathews AO
Danny May
Jane Morschel
Dr Eileen Ong
Andy Plummer
Deirdre Plummer
Seamus Robert Quick
Paul Salteri AM
Sandra Salteri
Juliana Schaeffer
Fred Stein OAM
John van Ogtrop
Brian White
Rosemary White

HONORARY COUNCIL MEMBERS

Ita Buttrose AO OBE
Donald Hazelwood AO OBE
Yvonne Kenny AM
David Malouf AO
Wendy McCarthy AO
Leo Schofield AM
Peter Weiss AO
Anthony Whelan MBE

Sydney Symphony Orchestra Staff

MANAGING DIRECTOR
Rory Jeffes
EXECUTIVE TEAM ASSISTANT
Lisa Davies-Galli

ARTISTIC OPERATIONS

DIRECTOR OF ARTISTIC PLANNING
Benjamin Schwartz
ARTISTIC ADMINISTRATION MANAGER
Eleasha Mah
ARTIST LIAISON MANAGER
Ilmar Leetberg
TECHNICAL MEDIA PRODUCER
Philip Powers

Library

Anna Cernik
Victoria Grant
Mary-Ann Mead

LEARNING AND ENGAGEMENT

DIRECTOR OF LEARNING & ENGAGEMENT
Linda Lorenza
EMERGING ARTISTS PROGRAM MANAGER
Rachel McLarin
A/ EDUCATION MANAGER
Rachel Ford
EDUCATION OFFICER
Laura Andrew

ORCHESTRA MANAGEMENT

DIRECTOR OF ORCHESTRA MANAGEMENT
Aernout Kerbert
ORCHESTRA MANAGER
Rachel Whealy
ORCHESTRA COORDINATOR
Rosie Marks-Smith
OPERATIONS MANAGER
Kerry-Anne Cook
HEAD OF PRODUCTION
Laura Daniel
STAGE MANAGER
Courtney Wilson
PRODUCTION COORDINATORS
Elissa Seed
Brendon Taylor
PRODUCER, SPECIAL EVENTS
Mark Sutcliffe

SALES AND MARKETING

DIRECTOR OF SALES & MARKETING
Mark J Elliott
SENIOR SALES & MARKETING MANAGER
Penny Evans
MARKETING MANAGER, SUBSCRIPTION SALES
Simon Crossley-Meaters
MARKETING MANAGER, CLASSICAL SALES
Matthew Rive
MARKETING MANAGER, CRM & DATABASE
Matthew Hodge
DATABASE ANALYST
David Patrick
SENIOR GRAPHIC DESIGNER
Christie Brewster
GRAPHIC DESIGNER
Tessa Conn

A/ MARKETING MANAGER, WEB &
DIGITAL MEDIA
Jenny Sargent
MARKETING COORDINATOR
Jonathon Symonds

Box Office

MANAGER OF BOX OFFICE SALES &
OPERATIONS
Lynn McLaughlin
BOX OFFICE SYSTEMS SUPERVISOR
Jennifer Laing
BOX OFFICE BUSINESS ADMINISTRATOR
John Robertson
CUSTOMER SERVICE REPRESENTATIVES
Karen Wagg – CS Manager
Rosie Baker
Michael Dowling

Publications

PUBLICATIONS EDITOR &
MUSIC PRESENTATION MANAGER
Yvonne Frindle

EXTERNAL RELATIONS

DIRECTOR OF EXTERNAL RELATIONS
Yvonne Zammit

Philanthropy

HEAD OF PHILANTHROPY
Rosemary Swift
PHILANTHROPY MANAGER
Jennifer Drysdale
PATRONS EXECUTIVE
Sarah Morrisby
TRUSTS & FOUNDATIONS OFFICER
Sally-Anne Biggins
PHILANTHROPY COORDINATOR
Claire Whittle

Corporate Relations

CORPORATE PARTNERSHIPS EXECUTIVE
Paloma Gould

Communications

HEAD OF COMMUNICATIONS
Bridget Cormack
PUBLICIST
Caitlin Benetatos
MULTI MEDIA CONTENT PRODUCER
Daniela Testa

BUSINESS SERVICES

DIRECTOR OF FINANCE
John Horn
FINANCE MANAGER
Ruth Tolentino
ACCOUNTANT
Minerva Prescott
ACCOUNTS ASSISTANT
Emma Ferrer
PAYROLL OFFICER
Laura Soutter

PEOPLE AND CULTURE

IN-HOUSE COUNSEL
Michel Maree Hrycz

SSO PATRONS

Maestro's Circle

Supporting the artistic vision of David Robertson,
Chief Conductor and Artistic Director

Peter Weiss AO *Founding President* & Doris Weiss

Terrey Arcus AM *Chairman* & Anne Arcus

Brian Abel

Tom Breen & Rachel Kohn

The Berg Family Foundation

John C Conde AO

Andrew Kaldor AM & Renata Kaldor AO

Vicki Olsson

Roslyn Packer AO

David Robertson & Orli Shaham

Penelope Seidler AM

Mr Fred Street AM & Dorothy Street

Brian White AO & Rosemary White

Ray Wilson OAM in memory of the late James Agapitos OAM



David Robertson

Chair Patrons

David Robertson
The Lowy Chair of
Chief Conductor and
Artistic Director

Kees Boersma
Principal Double Bass
SSO Council Chair

Umberto Clerici
Principal Cello
Garry & Shiva Rich Chair

Kristy Conrau
Cello
*James Graham AM &
Helen Graham Chair*

Timothy Constable
Percussion
*Justice Jane Mathews AO
Chair*

Lerida Delbridge
Assistant Concertmaster
Simon Johnson Chair

Diana Doherty
Principal Oboe
John C Conde AO Chair

Jane Hazelwood
Viola
*Bob & Julie Clampett Chair
in memory of Carolyn
Clampett*

Catherine Hewgill
Principal Cello
*The Hon. Justice AJ &
Mrs Fran Meagher Chair*

Robert Johnson
Principal Horn
James & Leonie Furber Chair

Scott Kinmont
Associate Principal Trombone
Audrey Blunden Chair

Leah Lynn
Assistant Principal Cello
SSO Vanguard Chair
*With lead support from
Taine Muffarrige, Seamus R
Quick, and Chris Robertson
& Katherine Shaw*

Nicole Masters
Second Violin
Nora Goodridge Chair

Elizabeth Neville
Cello
Ruth & Bob Magid Chair

Shefali Pryor
Associate Principal Oboe
Mrs Barbara Murphy Chair

Emma Sholl
Associate Principal Flute
*Robert & Janet Constable
Chair*

Kirsten Williams
Associate Concertmaster
I Kallinikos Chair



KEITH SAUNDERS

*Jane Hazelwood's chair is generously
supported by Bob & Julie Clampett in
memory of Carolyn Clampett.*



FOR INFORMATION ABOUT THE CHAIR PATRONS
PROGRAM CALL (02) 8215 4625

SSO PATRONS

Learning & Engagement

ROBERTCAITTO



Sydney Symphony Orchestra 2016 Fellows

FELLOWSHIP PATRONS

Robert Albert AO & Elizabeth Albert *Flute Chair*
Christine Bishop *Percussion Chair*
Sandra & Neil Burns *Clarinet Chair*
In Memory of Matthew Krel *Violin Chair*
Mrs T Merewether OAM *Horn Chair*
Paul Salteri AM & Sandra Salteri *Violin and Viola Chairs*
Mrs W Stening *Cello Chairs*
Kim Williams AM & Catherine Dovey *Patrons of Roger Benedict,
Artistic Director, Fellowship*
June & Alan Woods Family Bequest *Bassoon Chair*
Anonymous *Double Bass Chair*
Anonymous *Oboe Chair*
Anonymous *Trumpet Chair*

FELLOWSHIP SUPPORTING PATRONS

Mr Stephen J Bell
Dr Rebecca Chin
Joan MacKenzie Scholarship
Drs Eileen & Keith Ong
In Memory of Geoff White

TUNED-UP!

Anne Arcus & Terrey Arcus AM
Ian & Jennifer Burton
Ian Dickson & Reg Holloway
Mrs Barbara Murphy
Drs Keith & Eileen Ong
Tony Strachan

MAJOR EDUCATION DONORS

Bronze Patrons & above

John Augustus & Kim Ryrle
Bob & Julie Clampett
Howard & Maureen Connors
The Greatorex Foundation
J A McKernan
Barbara Maidment
Mr & Mrs Nigel Price
Drs Eileen & Keith Ong
Mr Robert & Mrs Rosemary Walsh

Foundations



Commissioning Circle

Supporting the creation of new works.

ANZAC Centenary Arts and Culture Fund
Geoff Ainsworth AM & Johanna Featherstone
Dr Raji Ambikairajah
Christine Bishop
Dr John Edmonds
Andrew Kaldor AM & Renata Kaldor AO
Jane Mathews AO
Mrs Barbara Murphy
Nexus IT
Vicki Olsson
Caroline & Tim Rogers
Geoff Stearn
Dr Richard T White
Anonymous



“Patrons allow us to dream of projects, and then share them with others. What could be more rewarding?”

DAVID ROBERTSON SSO Chief Conductor and Artistic Director

BECOME A PATRON TODAY.

Call: (02) 8215 4650

Email: philanthropy@sydneyssmphony.com

Stuart Challender Legacy Society

Celebrating the vision of donors who are leaving a bequest to the SSO.

Henri W Aram OAM &
Robin Aram
Stephen J Bell
Mr David & Mrs Halina Brett
R Burns
Howard Connors
Greta Davis
Jennifer Fulton
Brian Galway
Michele Gannon-Miller
Miss Pauline M Griffin AM
George Joannides
John Lam-Po-Tang

Peter Lazar AM
Daniel Lemesle
Louise Miller
James & Elsie Moore
Vincent Kevin Morris &
Desmond McNally
Mrs Barbara Murphy
Douglas Paisley
Kate Roberts
Mary Vallentine AO
Ray Wilson OAM
Anonymous (10)



*Stuart Challender, SSO Chief Conductor
and Artistic Director 1987–1991*

BEQUEST DONORS

We gratefully acknowledge donors who have left a bequest to the SSO.

The late Mrs Lenore Adamson
Estate of Carolyn Clampett
Estate Of Jonathan Earl William Clark
Estate of Colin T Enderby
Estate of Mrs E Herrman
Estate of Irwin Imhof
The late Mrs Isabelle Joseph
The Estate of Dr Lynn Joseph
Estate of Matthew Krel
The late Greta C Ryan
Estate of Rex Foster Smart
June & Alan Woods Family Bequest



IF YOU WOULD LIKE MORE INFORMATION
ON MAKING A BEQUEST TO THE SSO,
PLEASE CONTACT OUR PHILANTHROPY TEAM
ON 8215 4625.

Playing Your Part

The Sydney Symphony Orchestra gratefully acknowledges the music lovers who donate to the orchestra each year. Each gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs.

DIAMOND PATRONS

\$50,000+

Anne Arcus & Terrey Arcus AM
Mr Frank Lowy AC &
Mrs Shirley Lowy OAM
Mrs Roslyn Packer AO
Paul Salteri AM & Sandra
Salteri
Peter Weiss AO & Doris Weiss
Mr Brian White AO &
Mrs Rosemary White

PLATINUM PATRONS

\$30,000–\$49,999

Doug & Alison Battersby
Mr John C Conde AO
Robert & Janet Constable
Ruth & Bob Magid
The Hon Justice AJ Meagher
& Mrs Fran Meagher
Mrs Barbara Murphy
Vicki Olsson
Mrs W Stening
Kim Williams AM & Catherine
Dovey

GOLD PATRONS

\$20,000–\$29,999

Brian Abel
Robert Albert AO & Elizabeth
Albert
The Berg Family Foundation
Tom Breen & Rachael Kohn
Sandra & Neil Burns
James & Leonie Furber
Mr Andrew Kaldor AM &
Mrs Renata Kaldor AO
I Kallinikos
In memory of Matthew Krel
Justice Jane Mathews AO
Mrs T Merewether OAM
Rachel & Geoffrey O'Conor
Drs Keith & Eileen Ong
Andy & Deirdre Plummer
David Robertson & Orli
Shaham
Mrs Penelope Seidler AM
Mrs Joyce Sproat &
Mrs Janet Cooke
Mr Fred Street AM &
Mrs Dorothy Street
Ray Wilson OAM in memory
of James Agapitos OAM
Anonymous

SILVER PATRONS

\$10,000–\$19,999

Geoff Ainsworth AM &
Johanna Featherstone
Christine Bishop
Audrey Blunden
Mr Robert Brakspear

Mr Robert & Mrs L Alison Carr
Bob & Julie Clampett
Michael Crouch AO &
Shanny Crouch
Ian Dickson & Reg Holloway
Paul Espie
Edward & Diane Federman
Nora Goodridge
Mr Ross Grant
Stephen Johns & Michele
Bender
Simon Johnson
Helen Lynch AM & Helen
Bauer
Judith A McKernan
Susan Maple-Brown AM
Mr John Morschel
Seamus Robert Quick
Kenneth R Reed AM
Garry & Shiva Rich
Tony Strachan
John Symond AM
The Harry Triguboff
Foundation
Caroline Wilkinson
June & Alan Woods Bequest
Anonymous (2)

BRONZE PATRONS

\$5,000–\$9,999

Dr Raji Ambikairajah
John Augustus & Kim Ryrrie
Dushko Bajic
Stephen J Bell
Dr Hannes & Mrs Barbara
Boshoff
Boyersky Family Trust
Peter Braithwaite &
Gary Linnane
Mrs P M Bridges OBE
David Z Burger Foundation
Ian & Jennifer Burton
Dr Rebecca Chin
Howard Connors
Dr Colin Goldschmidt
The Greatorex Foundation
Rory & Jane Jeffes
In memory of George
Joannides
In memoriam
Dr Reg Lam-Po-Tang
Mr Ervin Katz
The Hon. Paul Keating
Robert McDougall
Barbara Maidment
Mora Maxwell
Taine Moufarrige
Ms Jackie O'Brien
Mr & Mrs Nigel Price
Chris Robertson & Katherine
Shaw

SSO PATRONS

Playing Your Part

Rodney Rosenblum AM &
Sylvia Rosenblum
Dr Evelyn Royal
Manfred & Linda Salamon
Dr Agnes E Sinclair
Geoff Stearn
John & Jo Strutt
Mr Robert & Mrs Rosemary
Walsch
Judy & Sam Weiss
Mary Whelan & Rob
Boulderstone
In memory of Geoff White
Anonymous (3)

PRESTO PATRONS \$2,500-\$4,999

Mr Henri W Aram OAM
Ian Brady
Mr David & Mrs Halina Brett
Mark Bryant OAM
Lenore P Buckle
Cheung Family
Dr Paul Collett
Ewen Crouch AM &
Catherine Crouch
Dr Lee MacCormick Edwards
Charitable Foundation
Prof. Neville Wills & Ian
Fenwicke
Firehold Pty Ltd
Warren Green
Anthony Gregg
Ann Hoban
Mr Roger Hudson &
Mrs Claudia Rossi-Hudson
Dr & Mrs Michael Hunter
Mr John W Kaldor AM
Professor Andrew Korda AM &
Ms Susan Pearson
Dr Barry Landa
A/ Prof. Winston Liauw &
Mrs Ellen Liauw
Mrs Juliet Lockhart
Ian & Pam McGaw
Renee Markovic
Helen & Phil Meddings
James & Elsie Moore
Helen & Sam Sheffer
Dr Agnes E Sinclair
Rosemary Swift
Westpac Group
Yim Family Foundation
Dr John Yu
Anonymous (2)

VIVACE PATRONS

\$1,000-\$2,499
Mrs Lenore Adamson
Antoinette Albert
Rae & David Allen
Mr Matthew Andrews
Mr Garry & Mrs Tricia Ash
Sibilla Baer
The Hon. Justice Michael Ball

Dr Richard & Mrs Margaret Ball
David Barnes
Dr Richard & Mrs Margaret
Bell
In memory of Lance Bennett
G & L Besson
Ms Gloria Blonde
Jan Bowen AM
In memory of Jillian Bowers
In Memory of Rosemary Boyle,
Music Teacher
Roslynn Bracher
Daniel & Drina Brezniak
William Brooks & Alasdair
Beck
Mr Peter Brown
Dr David Bryant
In memory of R W Burley
Ita Buttrose AO OBE
Hon. J C Campbell QC &
Mrs Campbell
Debby Cramer & Bill Caukill
Mr B & Mrs M Coles
Ms Suzanne Collins
Joan Connery OAM &
Maxwell Connery OAM
Mr Phillip Cornwell
Dr Peter Craswell
Mr John Cunningham SCM &
Mrs Margaret Cunningham
Darin Cooper Foundation
Greta Davis
Lisa & Miro Davis
Dr Robert Dickinson
E Donati
Professor Jenny Edwards
Dr Rupert C Edwards
Malcolm Ellis & Erin O'Neill
Mrs Margaret Epps
Mr & Mrs J B Fairfax AM
Julie Flynn
Dr Stephen Freiberg &
Donald Campbell
Dr Kim Frumar & Ms Teresa
De Leon
Clive & Jenny Goodwin
In Memory of Angelica Green
Akiko Gregory
Dr Jan Grose
Mr & Mrs Harold & Althea
Halliday
Janette Hamilton
Sandra Haslam
Mrs Jennifer Hershon
Sue Hewitt
Jill Hickson AM
Dorothy Hoddinott AO
Kimberley Holden
Dr Gary Holmes
The Hon. David Hunt AO QC &
Mrs Margaret Hunt
Dr Owen Jones
Mrs W G Keighley
Mrs Margaret Keogh

Aernout Kerbert & Elizabeth
Neville
Mrs Gilles Kryger
Mr Justin Lam
Beatrice Lang
Mr Peter Lazar AM
Airdrie Lloyd
Peter Lowry OAM & Carolyn
Lowry OAM
Gabriel Lopata
Macquarie Group Foundation
David Maloney AM & Erin
Flaherty
Kevin & Deidre McCann
John & Sophia Mar
Danny May
Kim Harding & Irene Miller
Henry & Ursula Mosser
Milija & David Morris
Judith Mulveney
Darrol Norman & Sandra
Horton
Judith Olsen
Mr & Mrs Ortis
Andrew Patterson & Steven
Bardy
In memory of Sandra Paul
Pottinger
Mark Pearson
Mr Stephen Perkins
Almut Piatti
D E Pidd
Dr John I Pitt
The Hon. Dr Rodney Purvis AM
& Mrs Marian Purvis
Dr Raffi Qasabian &
Dr John Wynter
Mr Patrick Quinn-Graham
Ernest & Judith Rapee
In memory of Katherine
Robertson
Mr David Robinson
Dr Colin Rose
Lesley & Andrew Rosenberg
Mr Shah Rusiti
Ann Ryan
Jorie Ryan for Meredith Ryan
In memory of H St P Scarlett
George & Mary Shad
Victoria Smyth
Judith Southam
Mr Dougall Squair
Fred & Mary Stein
Catherine Stephen
The Hon. Brian Sully AM QC
The Taplin Family
Pam & Ross Tegel
Mildred Teitler
Dr & Mrs H K Tey
Dr Jenepher Thomas
Kevin Troy
Judge Robyn Tupman
John & Akky van Ogtrop
Dr Alla Waldman

In memory of Denis Wallis
Henry & Ruth Weinberg
The Hon. Justice A G Whealy
Jerry Whitcomb
Dr Edward J Wills
Ann & Brooks C Wilson AM
Dr Richard Wing
Evan Wong
Dr Peter Wong &
Mrs Emmy K Wong
Sir Robert Woods
Lindsay & Margaret
Woolveridge
In memory of Lorna Wright
Mrs Robin Yabsley
Anonymous (13)

ALLEGRO PATRONS \$500-\$999

Dr Gregory Au
Mr & Mrs George Ball
Ian Barnett
Barracouta Pty Ltd
Simon Bathgate
Jane Blackmore
Mr Chris Bennett
Ms Baiba Berzins
Jan Biber
Minnie Biggs
R D & L M Broadfoot
Dr Miles Burgess
Pat & Jenny Burnett
Hugh & Hilary Cairns
Eric & Rosemary Campbell
M D Chapman AM &
Mrs J M Chapman
Jonathan Chissick
Michael & Natalie Coates
Dom Cottam & Kanako
Imamura
Ann Coventry
Mr David Cross
Diana Daly
Geoff & Christine Davidson
Mark Dempsey SC
Paul Deschamps
Dr David Dixon
Susan Doenau
Dana Dupere
Camron Dyer & Richard Mason
John Favaloro
Mrs Lesley Finn
Mr Richard Flanagan
Ms Lynne Frolich
Michele Gannon-Miller
Ms Lyn Gearing
Mr Robert Green
Dr Sally Greenaway
Mr Geoffrey Greenwell
Tony Grierson
Mr Richard Griffin AM
In memory of Beth Harpley
V Hartstein
Alan Hauserman & Janet Nash
Robert Havard

SSO Vanguard

A membership program for a dynamic group of Gen X & Y SSO fans and future philanthropists

VANGUARD COLLECTIVE

Justin Di Lollo *Chair*
Belinda Bentley
Alexandra McGuigan
Oscar McMahon
Taine Moufarrige
Founding Patron
Shefali Pryor
Seamus Robert Quick
Founding Patron
Chris Robertson & Katherine Shaw
Founding Patrons

MEMBERS

Laird Abernethy
Elizabeth Adamson
Clare Ainsworth-Herschell
Charles Arcus
Phoebe Arcus
James Armstrong
Luan Atkinson
Dushko Bajic
Supporting Patron
Joan Ballantine
Scott & Alina Barlow
Meg Bartholomew
Andrew Batt-Rawden
James Baudzus
Andrew Baxter
Adam Beaupeurt
Anthony Beresford
James Besson
Dr Andrew Botros
Peter Braithwaite
Andrea Brown
Nikki Brown
Professor Attila Brungs
Tony Chalmers
Dharmendra Chandran
Louis Chien
Paul Colgan
Claire Cooper
Bridget Cormack
Karynne Courts
Robbie Cranfield
Peter Creeden
Asha Cugati
Juliet Curtin
David Cutcliffe
Este Darin-Cooper
Rosalind De Saily
Paul Deschamps
Catherine Donnelly
Jennifer Drysdale
John-Paul Drysdale
Dunmore Lang College
Kerim & Mrs Jodi El Gaballi
Karen Ewels
Roslyn Farrar
Talitha Fishburn
Naomi Flutter
Alexandra Gibson
Sam Giddings

Jeremy Goff
Lisa Gooch
Hilary Goodson
Tony Grierson
Jason Hair
Kathryn Higgs
Peter Howard
Jennifer Hoy
Katie Hryce
James Hudson
Jacqui Huntington
Virginia Judge
Paul Kalmar
Tisha Kelemen
Aernout Kerbert
Patrick Kok
Angela Kwan
John Lam-Po-Tang
Tristan Landers
Gary Linnane
David Lo
Saskia Lo
Gabriel Lopata
Robert McGrory
David McKean
Matt Milsom
Marcus Moufarrige
Fern Moufarrige
Sarah Moufarrige
Dr Alasdair Murrie-West
Julia Newbould
Anthony Ng
Nick Nichles
Kate O'Reilly
Roger Pickup
June Pickup
Cleo Posa
Stephanie Price
Michael Radovnikovic
Katie Robertson
Dr Benjamin Robinson
Alvaro Rodas Fernandez
Prof. Anthony Michael Schembri
Benjamin Schwartz
Ben Shipley
Ben Sweeten
Randal Tame
Sandra Tang
Ian Taylor
Dr Zoe Taylor
Cathy Thorpe
Michael Tidball
Mark Trevarthen
Michael Tuffy
Russell van Howe & Simon Beets
Sarah Vick
Michael Watson
Alan Watters
Jon Wilkie
Yvonne Zammit

Mrs A Hayward
Roger Henning
Prof. Ken Ho & Mrs Tess Ho
Dr Mary Johnsson
Ms Cynthia Kaye
Monica Kenny
Dr Henry Kilham
Miss Joan Klein
Mrs Patricia Kleinhans
Ms Sonia Lal
I David & Val Landa
n memory of Marjorie Lander
Elaine M Langshaw
Dr Allan Laughlin
Dr Leo & Mrs Shirley Leader
Margaret Lederman
Roland Lee
Mr David Lemon
Peter Leow & Sue Choong
Mrs Erna Levy
Mrs A Lohan
Linda Lorenza
Panee Low
M J Mashford
Ms Jolanta Masojada
Mr Guido Mayer
Kenneth Newton Mitchell
Howard Morris
Mr David Mutton
Alan Hauserman & Janet Nash
Mr & Mrs Newman
Mr Graham North
Dr Lesley North
E J Nuffield
Sead Nurkic
Mr Michael O'Brien
Dr Alice J Palmer
Dr Kevin Pedemont

Peter & Susan Pickles
Erika Pidcock
Anne Pittman
John Porter & Annie Wesley-Smith
Michael Quaille
Dr Marilyn Richardson
Anna Ro
Mr Michael Rollinson
Mrs Christine Rowell-Miller
Mr Kenneth Ryan
Garry E Scarf & Morgie Blaxill
Mrs Solange Schulz
Peter & Virginia Shaw
Mrs Diane Shteinman AM
David & Alison Shillington
Margaret Sikora
Titia Sprague
Colin Spencer
Robert Spry
Ms Donna St Clair
Ashley & Aveen Stephenson
Margaret & William Suthers
Peter & Jane Thornton
Rhonda Ting
Alma Toohey
Hugh Tregarthen
Gillian Turner & Rob Bishop
Ross Tzannes
Mr Robert Veel
Ronald Walledge
Ms Roberta Woolcott
Dr Wayne Wong
Paul Wyckaert
Anonymous [26]

SSO Patrons pages correct as of 1 January 2016



Create a sustainable future for orchestral music by helping to build the audiences of tomorrow.

SUPPORT THE SSO EDUCATION FUND.

Call: (02) 8215 4650

Email: philanthropy@sydneyssosymphony.com

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body



The Sydney Symphony Orchestra is assisted by the NSW Government through Arts NSW

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



OFFICIAL CAR PARTNER

GOLD PARTNERS



SILVER PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER



MARKETING PARTNER

