

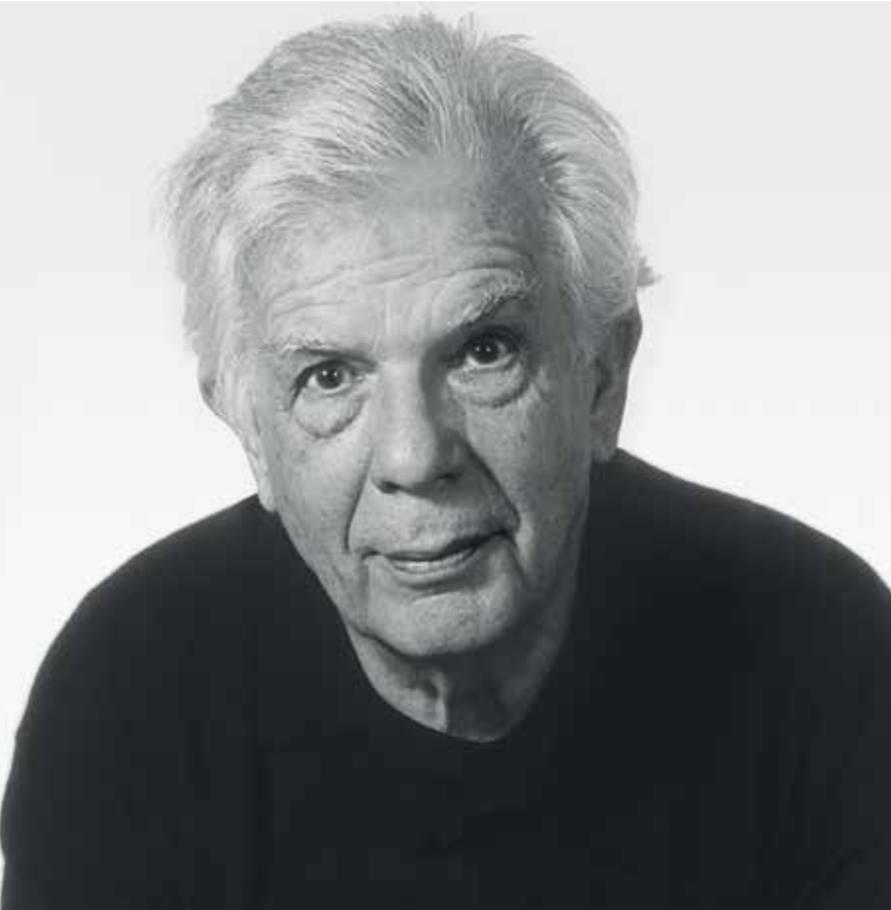
2016
SEASON



**sydney symphony
orchestra**

David Robertson

The Lowy Chair of
Chief Conductor and Artistic Director



**DOHNÁNYI
CONDUCTS BRAHMS**
An Australian First

THURSDAY AFTERNOON SYMPHONY

Thursday 14 April 1.30pm

EMIRATES METRO SERIES

Friday 15 April 8pm

GREAT CLASSICS

Saturday 16 April 2pm



Principal Partner



sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

CLASSICAL



Dohnányi conducts Brahms 2

An Australian First

LUTOSŁAWSKI Funeral Music
BERG Seven Early Songs
BRAHMS Symphony No.2

Christoph von Dohnányi conductor
Camilla Tilling soprano

Thursday Afternoon Symphony

Thu 14 Apr 1.30pm

Emirates Metro Series

Fri 15 Apr 8pm

Great Classics

Sat 16 Apr 2pm



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
MOZART Ave verum corpus, K618

Brett Weymark conductor
Jacqueline Porter soprano
Sally-Anne Russell mezzo-soprano
Andrew Goodwin tenor • **David Greco** baritone
 Sydney Philharmonia Choirs Chamber Singers

Tea & Symphony

Fri 22 Apr 11am

Complimentary morning tea from 10am



Babe – Pig at the Symphony

Film with Live Orchestra

That'll do, pig. That'll do.' A screening of the family favourite *Babe* with Nigel Westlake's score played live and in full.
Nigel Westlake conductor and composer

Meet the Music

Thu 28 Apr 6.30pm

At the Movies

Fri 29 Apr 7pm

Sat 30 Apr 7pm



Leningrad Symphony

Shostakovich & Tchaikovsky

P STANHOPE Dawn and Darkness –
 Cello Concerto **PREMIERE**
TCHAIKOVSKY Rococo Variations
SHOSTAKOVICH Symphony No.7, Leningrad

Oleg Caetani conductor
Narek Hakhnazaryan cello

Meet the Music

Wed 4 May 6.30pm

Emirates Metro Series

Fri 6 May 8pm

Great Classics

Sat 7 May 2pm



Haydn's Creation

HAYDN Die Schöpfung (The Creation)
Sung in German

Masaaki Suzuki conductor
Lydia Teuscher soprano • **Allan Clayton** tenor
Neal Davies bass-baritone
 Sydney Philharmonia Choirs

APT Master Series

Wed 11 May 8pm

Fri 13 May 8pm

Sat 14 May 8pm

▪ A BMW Season Highlight

Mondays @ 7

Mon 16 May 7pm

SSO PRESENTS



A very special evening with Josh Groban

Performing hits from all his albums including *Closer*, ARIA top 5 *Awake*, *Illuminations*, *All That Echoes* and his most recent release *Stages*.

Tue 19 Apr 8pm

Wed 20 Apr 8pm

Fri 22 Apr 8pm

Sat 23 Apr 8pm

No fees when you book classical concerts online with the SSO

sydneySymphony.com

8215 4600 Mon–Fri 9am–5pm

Tickets also available at

sydneyoperahouse.com 9250 7777

Mon–Sat 9am–8.30pm Sun 10am–6pm

All concerts at Sydney Opera House unless otherwise stated



Principal Partner



WELCOME TO THE EMIRATES METRO SERIES



Principal Partner

In any good partnership, both parties need to grow and strive to improve over the years to form a fruitful relationship. As we embark on our 14th year as Principal Partner with the Sydney Symphony Orchestra, we can't help but reflect on how far Emirates has come in that time. Similarly, the SSO continues to grow its global reputation and to delight its audiences with performances of the highest standard.

Fourteen years ago, the A380 aircraft was but a dream. Today I am proud to say that we fly the A380 out of four of our five Australian cities and onwards to 38 A380-destinations worldwide, including across the Tasman to Auckland, for a truly seamless flying experience – which of course is only a snapshot of the 150 destinations in 80 countries and territories that we fly to. It is possible today to step on board an A380 at Sydney Airport, and after a quick refresh in Dubai, connect seamlessly to one of our 38 European destinations.

I am also glad to say that our partnership with the SSO extends beyond Sydney. Our customers are able to watch key SSO performances on our award-winning *ice* entertainment system, which offers over 2,200 channels of entertainment, while at the same time enjoying some of the finest wines available, paired with menus created by leading chefs and being served by Emirates' multilingual Cabin Crew.

We are proud of our longstanding partnership with the SSO and hope you enjoy another world-class experience with the Emirates Metro Series.



A handwritten signature in black ink, appearing to read "Barry Brown".

Barry Brown

Emirates' Divisional Vice President
for Australasia



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

THURSDAY AFTERNOON SYMPHONY

THURSDAY 14 APRIL, 1.30PM

EMIRATES METRO SERIES

FRIDAY 15 APRIL, 8PM

GREAT CLASSICS

SATURDAY 16 APRIL, 2PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

**DOHNÁNYI CONDUCTS
BRAHMS**

Christoph von Dohnányi *conductor*

Camilla Tilling *soprano*

WITOLD LUTOSŁAWSKI (1913–1994)

Musique funèbre

(Funeral Music, in memory of Béla Bartók)

Prologue –

Métamorphoses –

Apogée –

Epilogue

ALBAN BERG (1885–1935)

Seven Early Songs

Nacht

Schilflied

Die Nachtigall

Traumgekrönt

Im Zimmer

Liebesode

Sommertage

INTERVAL

JOHANNES BRAHMS (1833–1897)

Symphony No.2 in D, Op.73

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino) – Presto ma non assai

Allegro con spirito



92.9 ABC
Classic FM

Friday's performance will be recorded
by ABC Classic FM for broadcast on
Sunday 24 April at 1pm.

.....
Pre-concert talk by David Garrett
in the Northern Foyer 45 minutes
before each performance.

For more information visit
sydney-symphony.com/speaker-bios

.....
Estimated durations:

15 minutes, 18 minutes,
20-minute interval, 42 minutes
The concert will conclude at
approximately 3.20pm (Thursday),
9.50pm (Friday), 3.50pm (Saturday).

.....
Friday's concert will be followed by
a **Night Lounge** performance – please
join us in the Northern Foyer.



Principal Partner



Helene Nahowski in 1906, the year she met Alban Berg. During this time the young composer was still writing the songs that were later to become the Seven Early Songs and which were dedicated to Helene, by then his wife.

Dohnányi conducts Brahms

Brahms's Second Symphony is often regarded as the 'sunniest' of his symphonies – it communicates an expansive, lyrical warmth that brought it, as Clara Schumann predicted, immediate success with its first audiences. At the same time, Brahms told his publisher (only partly in jest) that he had 'never written anything so sad, so minorish: the score must appear with a black border'.

In this concert, Christoph von Dohnányi provides the 'black border' in the form of Lutosławski's *Funeral Music*, a short, intensely felt work composed in memory of Béla Bartók on the tenth anniversary of the composer's death. This is music that makes rich use of the orchestra's string section, dividing the 50-strong ensemble into ten distinct parts (as opposed to the usual five).

Swedish soprano Camilla Tilling makes her Australian debut in Alban Berg's *Seven Early Songs*, which combine the emerging atonal language of Schoenberg, Berg's teacher, with the rich orchestral colouration of composers such as Mahler and even Richard Strauss. The dedication is to 'Meiner Helene' (referring to Helene Nahowski, later Berg's wife) and this music, too, is intensely felt and full of profound emotion.

And so, after interval, Brahms's symphony does indeed emerge as a shaft of sunlight through clouds on an autumn day. Even when the mood seems shadowy, its congenial and elegant sounds evoke the pastoral serenity of the lakeside resort where it was written, a place where, Brahms said, 'the melodies fly so thick...that you have to be careful not to step on one.'

In this performance the SSO is performing on a tiered stage designed to improve acoustics and sightlines for both audience and orchestra. Because of their benefits, tiered stages are increasingly common in leading concert halls throughout the world. This temporary stage will be used for two weeks (4–16 April) while orchestra members assess its shape and proportions and make suggestions for improvements. Their input will help finalise the design for a permanent, adjustable tiered stage, to be constructed in several years' time as part of the Sydney Opera House Renewal.

PLEASE SHARE

Programs grow on trees – help us be environmentally responsible and keep ticket prices down by sharing your program with your companion.

READ IN ADVANCE

You can also read SSO program books on your computer or mobile device by visiting our online program library in the week leading up to the concert: sydneyphilharmonic.com/program_library

Witold Lutosławski

Musique funèbre

(Funeral Music, in memory of Béla Bartók)

Prologue –

Métamorphoses –

Apogée –

Epilogue

One of the greatest composers of the 20th century, Witold Lutosławski was born in Warsaw in 1913 and died there in 1994. Like his musical forbear Szymanowski, Lutosławski was born into a wealthy landowning family, but his was also politically active. With the invasion of Poland by the Nazis, Lutosławski joined the Polish army but was soon captured. He managed to escape, and returned to Warsaw where he survived partly by playing piano in cafes, initially with a cabaret band, but later in a duo with the composer Andrzej Panufnik. Blacklisted musicians who had not been transported to concentration camps had little opportunity to work in Poland except in such circumstances. His comically energetic Variations on a Theme of Paganini for two pianos (based on the same caprice that Rachmaninoff made famous) is the only surviving work of about 200 pieces that Lutosławski wrote at the time. Knowing the context of the work changes our view of it: the slightly madcap nature of the piece seems less like engaging frivolity and more like a heroic transcendence of a hellish time and place. Just before the uprising of 1944, Lutosławski left Warsaw for the relative safety of the countryside; sadly most of his early work was destroyed in the reprisals which followed.

Having experienced repression at the hands of the Nazis, Lutosławski then had to deal with that of the postwar Communist government, which banned his First Symphony and compelled him between 1949 and 1955 to write nothing but children's songs and radio music based on Polish folksong. He did, of course, continue to compose 'serious' music: his Concerto for Orchestra (1950) is an early masterpiece indebted to the example of Bartók's work of the same title. And in 1955 he was commissioned to write a work to commemorate the tenth anniversary of Bartók's death – the result was *Musique funèbre* for strings, premiered in Katowice in 1958.

In four movements (played continuously), the piece is an important milestone in the development of Lutosławski's style. The opening *Prologue* recalls the opening of Bartók's *Music for strings, percussion and celesta*. The work overall also has a characteristically Bartókian shape: it begins with quiet, simple

Keynotes

LUTOSŁAWSKI

Born Warsaw, 1913

Died Warsaw, 1994

Witold Lutosławski offered a distinctive voice in a century characterised by diversity of musical style and often chaotic change. Early influences included the 'intoxicating' sounds of Scriabin and Szymanowski. His *Symphonic Variations* was well-received in 1939, but his *First Symphony* from 1947 was banned as 'formalist'. At this point he followed the lead of Béla Bartók and turned to Polish folk song as inspiration – from this period comes the *Concerto for Orchestra* (1954), one of his most popular works, as well as his *Musique funèbre*. In 1960, John Cage's piano concerto left a marked impression on his work, introducing the idea of chance and improvisation into his music.

FUNERAL MUSIC

This music was composed in the late 1950s to commemorate the tenth anniversary of the death of Bartók. It starts from a 12-note tone row in the manner of Schoenberg but, not unlike Berg's music, the effect tends towards tonality. The four movements are played continuously. The *Prologue* and *Epilogue* are slow and organised as canons (a technique familiar from childhood singing rounds). *Metamorphoses* begins with plucked notes and literally transforms the 12-note series over 12 sections, 'braiding' musical ideas together with growing intensity. *Apogée* is only 45 seconds long but it is the climax of the music: a cry of despair.

textures, and seems to go 'into reverse' in the closing pages of the *Epilogue* to return the music to its original state. The two inner movements, by contrast, contain passages of intense harmonic and textural complexity.

Musique funèbre is actually the first of Lutosławski's works in which he explores the 12-note method of Arnold Schoenberg. Put simply, before beginning, the composer arranges the 12 notes of the chromatic scale into a fixed order or series; no note can be repeated before all the other 11 have been sounded, either as part of a melody or in the accompanying chords. Those simple textures at the opening and closing of the work, with melodic shapes that twist and turn without finding any apparent repose, are a result of this serial ordering of the notes. They stress the semitone (the narrowest interval) and the tritone (the most unstable), further intensifying the emotional feel of the music.

This process is carried to a greater pitch of intensity in the second movement, *Métamorphoses*. Here, and in the following *Apogée*, one hears the 12 notes piled up into chords of varying degrees of dissonance. After the climax of the work, at the end of the *Apogée*, we hear a classic Lutosławski gambit: these dense, dissonant chords gradually converge on a single note played by all instruments. This remained a distinctive feature of his style, even though Lutosławski didn't use serial techniques again after this work. Paradoxically, he found serialism unsatisfactory because 'it removes music from the realm of human sensibility'; and yet in this work the technique serves to express a heartfelt sense of mourning for the great Hungarian composer whom the work celebrates.

GORDON KERRY
SYMPHONY AUSTRALIA © 2001

Lutosławski's *Musique funèbre* is scored in ten parts: four violins, two violas, two cellos and two double basses. It can be performed as chamber music (one player per part) or by a string orchestra of 50 players, as in this concert.

The SSO first performed this work in 1974, conducted by Robert Pikler, and most recently in 2002, conducted by Edo de Waart. The only other performance by the SSO was in 1987 in a concert conducted by the composer and also including Lutosławski's Symphony No.3.



THE WITOLD LUTOSŁAWSKI SOCIETY

'What I have achieved in this work is rather a set of ways which enable me to move with some sense within the 12 tones, naturally apart from the tonal system and dodecaphony.... It is a beginning of a new period and a result of my long experience. I tried to create a range of means that would become my own. And it is the first word – though obviously not the last one – spoken in what is a new language for me.'

WITOLD LUTOSŁAWSKI, 1958

Alban Berg

Seven Early Songs

Nacht

Schilflied

Die Nachtigall

Traumgekrönt

Im Zimmer

Liebesode

Sommertage

Camilla Tilling *soprano*

By 1928 Alban Berg had achieved fame, or at least notoriety. In 1913 two of his Altenberg Lieder had provoked a riot (1913 was a good year for music-inspired riots) at an infamous concert in Vienna; in 1925 his first opera *Wozzeck* finally had its premiere after bitter political jockeying. In 1928 Berg began working on the opera *Lulu*, based on two still-controversial plays by Frank Wedekind, but not before publishing his Seven Early Songs in both the original piano version and a new orchestral guise.

Berg had composed these songs between 1904 and 1908 in a Vienna dominated by Mahler. In 1904 he had begun studying with Arnold Schoenberg, whose initial assessment was that the 19-year-old could only write songs, and was 'absolutely incapable of writing an instrumental movement or inventing an instrumental theme'. Berg would, of course, soon prove himself a master of instrumental writing and the large-scale architecture of opera; moreover his development of atonality, and subsequently the 12-note method of composition, would by Schoenberg's own admission be equal to his own.

Appearing 20 years after their composition, the Seven Early Songs provoked two opposing reactions according to philosopher Theodor Adorno: some were shocked that Berg could release a work so different from his 'true' style; others were convinced that this was the 'real' Berg, before his corruption by the nasty modernism of Schoenberg.

The songs are those of a young composer, and as such display both influence (if not always fully assimilated) and promise (if not always fulfilled). The orchestration reflects music that had been composed after the songs' original version. And yet, Berg resists the urge to recompose the work; its harmony and figurations stay remarkably close to those of the piano.

The poems are largely by Berg's contemporaries, though two (Lenau and Storm) are early 19th-century classics. The set makes no claims to be a cycle, though there are several literary

Keynotes

BERG

Born Vienna, 1885

Died Vienna, 1935

A student of Arnold Schoenberg, Berg followed his teacher's lead from the rich tonality of the late 19th century to free atonality and the formal processes of 12-tone music. His greatest works include the Lyric Suite for orchestra, the operas *Wozzeck* and *Lulu*, and the Violin Concerto, his last composition. As a result of his lyrical inclinations and an apparent lack of absolute strictness in his use of 12-tone technique, he has always been more popular with audiences than either Schoenberg or his fellow pupil Anton Webern.

SEVEN EARLY SONGS

This group of songs – composed between 1905 and 1908, then reworked in 1927–28 – sets German texts by seven different poets, including Rainer Maria Rilke. At the time of their original composition, Berg was a student of Schoenberg; in the later revision with orchestra the influence of Mahler is also evident.

The first and last songs use the full orchestra, while the even-numbered songs (2, 4, 6) use reduced and often muted forces. Two of the songs feature just one section of the orchestra: *The Nightingale* (No.3) only strings and *In the Room* (No.5) only brass.

The songs are dedicated to Helene Nahowski, whom Berg later married.

themes that bind the poems together: essentially the set begins and ends with the solitary poet addressing his own soul in the presence of a sublime landscape.

Carl Hauptmann's **Nacht** (Night) has the poet alone. In Berg's music, which has more than a hint of Debussy (whom Berg admired more than did Schoenberg) in its harmony and early Stravinsky in its woodwind orchestration, he is overwhelmed by sudden radiance. In Nikolaus Lenau's **Schilfied**, the 'song of the reeds' at evening, represented by shimmering *sul ponticello* figures in the strings, reminds the poet of his absent beloved. The song of Theodor Storm's **Die Nachtigall** (The Nightingale) creates the ecstasy-inducing scent of roses at night, triggering the image of the beloved walking in a garden in brilliant sunlight with simple counterpoint between the voice and low strings.

Rainer Maria Rilke's **Traumgekrönt** (Crowned in a Dream) begins in bright sunlight with white chrysanthemums, but the poet falls into a dream of the beloved, where Berg magically creates the sense of 'the night resounding with a fairy-tale song' with music based on a four-note cell.

In the two songs that follow, the beloved is physically present. Johannes Schlaf's **Im Zimmer** (In the Room) evokes a moment of domestic bliss in a room on an autumn evening, with Berg's music providing the glitter and crackle of the warming fire. Otto Erich Hartleben's **Liebesode** (Ode to Love) has the lovers falling asleep, to a hypnotic texture of three-note figures, as the summer wind (also the title of an early, Romantic work by Berg's colleague Anton Webern) and scent of roses inspires dreams of yearning. Berg, naturally, responds in the language of post-Wagnerian Romanticism.

A prominent phrase from Wagner's *Tristan* is almost quoted in Berg's setting of Paul Hohenberg's **Sommertage** (Summer Days), where the poet is now alone again, contemplating the blue eternity of the summer wind by day and the wreath of stars at night. The 'images upon images' that fill his mind also describes Berg's gorgeous score.

GORDON KERRY © 2016

The orchestra for Berg's Seven Early Songs comprises two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, one trumpet and two trombones; percussion, harp, celesta and strings.

The SSO gave the first Australian performance of this work in 1965 in a concert conducted by John Hopkins with Heather McMillan as soloist. Our most recent performance was in 1984, conducted by Elgar Howarth with soloist Susan Kessler.



Turn to page 12 to follow the texts and translations.

BERG Seven Early Songs

1. Nacht

Dämmern Wolken über Nacht und Tal,
Nebel schweben, Wasser rauschen sacht.
Nun entschleiert sich's mit einem Mal:
O gib acht! gib acht!

Weites Wunderland ist aufgetan,
Silbern ragen Berge traumhaft gross,
Stille Pfade silberlicht talan
Aus verborg'nem Schoss.

Und die hehre Welt so traumhaft rein.
Stummer Buchenbaum am Wege steht
Schattenschwarz, ein Hauch vom
 fernen Hain
Einsam leise weht.

Und aus tiefen Grundes Düsterheit
Blinken Lichter auf in stummer Nacht.
Trinke Seele! trinke Einsamkeit!
O gib acht! gib acht!

Carl Hauptmann (1858–1921)

2. Schilflied

Auf geheimem Waldespfade
Schleich' ich gern im Abendschein
An das öde Schilfgestade,
Mädchen, und gedenke dein!

Wenn sich dann der Busch verdüstert,
Rauscht das Rohr geheimnisvoll,
Und es klaget und es flüstert,
Dass ich weinen, weinen soll.

Und ich mein', ich höre wehen
Leise deiner Stimme Klang,
Und im Weiher untergehen
Deinen lieblichen Gesang.

Nikolaus Lenau (1802–1850)

Night

The clouds embrown the night and valley;
the mists float above, the water rushing gently.
Now all at once they unveil themselves:
O listen! pay heed!

A broad land of wonder has opened up.
Silver mountains rise up, fantastically huge,
quiet paths lit with silver lead toward the valley
from some hidden place;

And the noble world is so dreamily pure.
A mute beech stands by the path,
black with shadows; a breeze from a distant,
 lonely grove
wafts gently by.

And from the deep darkness of the valley
flash lights in the silent night.
Drink, my soul! Drink in this solitude!
O listen! pay heed!

Reed Song

Along a secret forest path
I like to creep in the evening light;
I go to the desolate, reedy banks,
and think, my maiden, of you!

As the bushes grow dark,
the reeds hiss mysteriously,
and lament and whisper,
and thus I have to weep and weep.

And I think that I hear wafting
the gentle sound of your voice,
and down into the pond sinks
your lovely song.

3. Die Nachtigall

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blut,
Nun geht sie tief in Sinnen,
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiss nicht, was beginnen.

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

Theodor Storm (1817–1888)

4. Traumgekrönt

Das war der Tag der weissen Chrysanthemem,
Mir bangte fast vor seiner Pracht ...
Und dann, dann kamst du mir die Seele nehmen
Tief in der Nacht.

Mir war so bang, und du kamst lieb
und leise,

Ich hatte grad im Traum an dich gedacht.
Du kamst, und leis' wie eine Märchenweise
Erklang die Nacht.

Rainer Maria Rilke (1875–1926)

5. Im Zimmer

Herbstsonnenschein.
Der liebe Abend blickt so still herein.
Ein Feuerlein rot
Knistert im Ofenloch und loht.
So, mein Kopf auf deinen Knie'n,
So ist mir gut.

Wenn mein Auge so in deinem ruht,
Wie leise die Minuten zieh'n.

Johannes Schlaf (1862–1941)

The Nightingale

It happened because the nightingale
sang the whole night long;
from her sweet call,
from the echo and re-echo,
roses have sprung up.

She was but recently a wild blossom,
and now she walks, deep in thought;
she carries her summer hat in her hand,
enduring quietly the heat of the sun,
knowing not what to begin.

It happened because the nightingale
sang the whole night long;
from her sweet call,
from the echo and re-echo,
roses have sprung up.

Crowned in a Dream

That was the day of white chrysanthemums;
I almost trembled before its glory ...
And then, then you came to me to take my soul
Deep in the night.

I felt so anxious, and you came so lovingly
and gently;

I had just been thinking about you in a dream.
You came, and softly, like a fairy tale,
the night resounded.

In the Room

Autumn sunlight.
The lovely evening peers so quietly in.
A little red fire
crackles in the stove and flares up.
And with my head upon your knee,
I am contented.

When my eyes rest in yours,
how gently do the minutes pass!



UNFORGETTABLE

A symphony in the Bungle Bungle Range

It's a stirring welcome to the remote Kimberley, as a woodwind quintet from the Sydney Symphony Orchestra performs live beneath the sandstone domes of Cathedral Gorge, a natural amphitheater within World Heritage-listed Purnululu National Park.

Be among the very few to experience this rare event on select September departures of APT's 4WD Kimberley Adventures. Enjoy the expertise of Driver-Guides and the comforts of APT's exclusive network of wilderness lodges as the secrets of Australia's final frontier come to life.

In a rare event, the perfect natural acoustics of Cathedral Gorge bring to life the magic of live symphony.

APT4096

SSO Subscribers receive an exclusive offer with every booking. For further details visit **aptouring.com.au/sso** or call **1300 514 213** or see your local travel agent

6. Liebesode

Im Arm der Liebe schliefen wir selig ein,
Am offenen Fenster lauschte der Sommerwind,
Und unsrer Atemzüge Frieden
Trug er hinaus in die helle Mondnacht. –

Und aus dem Garten tastete zagend sich
Ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches – so reich an Sehnsucht!

Otto Erich Hartleben (1864–1905)

7. Sommertage

Nun ziehen Tage über die Welt,
Gesandt aus blauer Ewigkeit,
Im Sommerwind verweht die Zeit.
Nun windet nächstens der Herr
Sternenkränze mit seliger Hand
Über Wander- und Wunderland.
O Herz, was kann in diesen Tagen
Dein hellstes Wanderlied denn sagen
Von deiner tiefen, tiefen Lust:
Im Wiesensang verstummt die Brust,
Nun schweigt das Wort, wo Bild um Bild
Zu dir zieht und dich ganz erfüllt.

Paul Hohenberg (1885–1956)

Ode to Love

In the arms of love we fell blissfully asleep;
at the open window the summer wind listened
and carried the peacefulness of our breath
out into the bright, moonlit night. –

And out of the garden, feeling its way randomly,
the scent of roses came to our bed of love
and gave us wonderful dreams,
dreams of intoxication, rich with yearning.

Summer Days

Now the days drag through the world,
sent forth from blue eternity;
time dissipates in the summer wind.
Now at night the Lord weaves
with blessed hand wreaths of stars
above the wandering wonderland.
In these days, O my heart, what can
your brightest wanderer's song then say
about your deep, deep pleasure?
In meadowsong the heart falls silent;
now there are no words, and image upon image
visits you and fills you entirely.

English translations © Emily Ezust

Reproduced by permission of LiederNet Archive

SUBSCRIBE TODAY!

Listen! Season 2016, Wynton Marsalis,
Lang Lang and Raiders of the Lost Ark... Unmissable.

CONVENIENCE

SAVINGS

FLEXIBILITY

PRIORITY

sydneyssymphony.com/subscribe

Johannes Brahms

Symphony No.2 in D, Op.73

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi andantino) – Presto ma non assai

Allegro con spirito

Defending Brahms against a common charge, American composer Charles Ives observed that:

...to think hard and deeply and say what is thought, regardless of consequences, may produce a first impression either of great translucence or of great muddiness, but in the latter there may be hidden possibilities... The mud may be a form of sincerity.

In fact, Brahms's music sounds 'muddy' only where we move too far from the original disposition of the orchestra he used. Brahms wrote for a modest band of two of each wind and brass instrument (using the latter sparingly), though with four horns and a matching compliment of strings. He uses forceful orchestral effects to be sure, but if ever proof were needed that Brahms's orchestration could be of the most refined, we need go no further than the Second Symphony.

Brahms took a long time to produce his First Symphony, and to have it described as Beethoven's 'Tenth', as conductor Hans Richter implied, might well have been a recipe for crippling stage fright; nonetheless the Second followed almost immediately. The relationship between the two offered another irresistible comparison with Beethoven, one which the great British writer Donald Tovey and others have seized upon: in the case of Beethoven's Fifth and Sixth Symphonies and Brahms's First and Second we have pairs of works where the first is a strenuous, dramatic, maybe even tragic, work in the key of C minor whose trajectory traces a metaphorical journey from darkness to light, whereas the second is a contrastingly serene, happy, Apollonian work in a major key with certain elements that we might describe as pastoral. Brahms sneered at such suggestions (which is not to say they have no merit), and it is true that his orchestration in this work relies more heavily than usual on wind solos – particularly the bucolic sounds of oboe and horn, and that in the third movement, in particular, there is that reliance on vernacular music which reminds us of the peasants' merry-making in Beethoven's Sixth.

But as Brahms well knew, 'et in Arcadia ego': he joked to his publisher that this was the saddest piece he had ever written, and it is significant that the symphony begins, and ends, with

Keynotes

BRAHMS

Born 1833, Hamburg

Died 1897, Vienna

Having finally completed his first symphony after a 14-year struggle, Brahms almost immediately began work on a second, completing it the following year, in 1877. He did much of the work in a lakeside resort in Austria's Carinthia region, where 'the melodies fly so thick...that you have to be careful not to step on one.'

SECOND SYMPHONY

Brahms's First Symphony was dubbed 'the Tenth' and his Third 'Brahms's Eroica' – both references to Beethoven. In another reference, his Second Symphony came to be known as 'Brahms's Pastoral'. This annoyed Brahms, but it is hardly surprising: the Second is the most melodic of his symphonies, and its lyrical and radiant character assured its place as the most popular during his lifetime. But it has a darker side as well, which Brahms half-joked about, saying that the music should be printed with a black border. We can hear that, for example, in the way he introduces the sombre sounds of timpani and trombones very early in the first movement.



‘The melodies fly so thick here that you have to be careful not to step on one.’

Brahms, writing to Eduard Hanslick from Pörtlach, where he was writing his second symphony.

the sound of trombones, instruments only dragged out of the church by Mozart (in *Don Giovanni*) and into the concert hall by Beethoven.

The scoring at the beginning is ‘dark’, thanks to the trombones, creating a slightly ominous atmosphere that is swept away by the more high-spirited material, with its hint of the famous ‘Brahms lullaby’ stated first by the lower strings. The overall vector of the movement is upwards to the high wind scoring at its centre, which gives way to some intensely Brahmsian counterpoint, two-against-three rhythmic figures and veiled warnings from the trombones. The movement ends introspectively, paving the way for one of Brahms’s most beautiful adagios. The lovely, endless opening melody is stated in the low strings and answered by simple falling scale passages from the higher instruments. (Paradoxically, in this movement there are moments that sound like Brahms’s rival Bruckner.) But again, there is no serenity without the possibility of conflict, and the pastoral calm is more than once challenged by emotionally charged outbursts, particularly as the movement reaches its final moments.

Here as elsewhere Brahms replaces the traditional scherzo with a lighter dance-movement. The *Allegretto grazioso* consists

of three statements of a genial dance with two faster, possibly Slavic or Hungarian-inspired, episodes.

The finale returns us to a purely Arcadian world, with the memory of the darker implications that have surfaced earlier, and an electrifying conclusion. It is formally straightforward, notionally a sonata design but with no especially rigorous development. Brahms balances the impulse to Lisztian Romantic rhapsody with a strong sense of formal design. The Second Symphony is conceived on a large scale, within classical norms; but Brahms never allows an idea to stand, or to be simplistically repeated. His technique of developing variation made him an unlikely hero to Schoenberg, and therefore a kind of grandfather to modern music. But Brahms doesn't just transform his themes: his treatment of forms transforms them. As such it is one solution to the problem of late Romanticism.

GORDON KERRY © 2015

Brahms's Second Symphony calls for pairs of flutes, oboes, clarinets and bassoons (it is the only Brahms symphony not to use the contrabassoon); four horns, two trumpets, three trombones and tuba; timpani and strings.

Hans Richter conducted the premiere of the Second Symphony with the Vienna Philharmonic on 30 December 1877. The SSO first performed it in 1938 under Joseph Post and most recently in 2012, conducted by Hugh Wolff.

On hearing Brahms play parts of the score on piano, Clara Schumann remarked that the new symphony was more original than its predecessor, and she predicted correctly that the public would prefer it. The premiere by the Vienna Philharmonic under conductor Hans Richter on 30 December 1877 was a resounding success, with critics praising the work as 'attractive', 'understandable' and refreshingly un-Beethovenian.



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@sydneyssymphony.com

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.sydneyssymphony.com



Sydney Opera House Trust

Mr Nicholas Moore *Chair*
The Hon Helen Coonan
Mr Matthew Fuller
Ms Brenna Hobson
Mr Chris Knoblanche *AM*
Ms Deborah Mailman
Mr Peter Mason *AM*
Ms Catherine Powell
Ms Jillian Segal *AM*
Mr Phillip Wolanski *AM*

SYDNEY OPERA HOUSE

Bennelong Point
GPO Box 4274
Sydney NSW 2001

Principal Partner

SAMSUNG

Executive Management

Louise Herron *AM* *Chief Executive Officer*
Timothy Calnin *Director, Performing Arts*
Natasha Collier *Chief Financial Officer*
Michelle Dixon *Director, Safety, Security & Risk*
Katy McDonald *Director, People & Culture*
Jade McKellar *Director, Visitor Experiences*
Greg McTaggart *Director, Building*
Brook Turner *Director, Engagement & Development*

Administration (02) 9250 7111
Box Office (02) 9250 7777
Facsimile (02) 9250 7666
Website sydneyoperahouse.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.symphonyminternational.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 17795 - 1/140416 - 16TH/E/G S32/34

PAPER
PARTNER

K.W.DOGGETT Fine Paper

MORE MUSIC

LUTOSŁAWSKI

Christoph von Dohnányi's recording with the Cleveland Orchestra of Lutosławski's *Funeral Music*, was released in the 1990s in a London/Decca Double Decker 2CD collection that also included Szymanowski's Second and Third symphonies and his Second Violin Concerto, together with Lutosławski's popular Concerto for Orchestra and other pieces with a variety of performers. An exciting collection and still available as an ArkivCD reprint.

DECCA 448 258

Alternatively, look for the release (CD and download) pairing it with Shostakovich's Tenth Symphony.

DECCA 430 8442

And for two thrilling concertos for orchestra: look for Dohnányi and the Cleveland Orchestra playing Bartók and Lutosławski.

DECCA 452 6942

BERG

If you're curious to hear Berg's Seven Early Songs in the version with piano accompaniment, one of the most recent recordings available brings together Dorothea Röschmann and pianist Mitsuko Uchida – an illustrious partnership. The Berg songs are framed by Schumann song cycles: *Liederkreis* (Op.39) and *Frauenliebe und Leben*.

DECCA 478 8439

Reinbert de Leeuw's ensemble Het Collectief offers a chamber-sized transcription with soprano Katrien Baerts in a heady album that also includes Busoni's *Berceuse élégiaque*, Zemlinsky's 6 Songs, Op.13, and Webern's *Passacaglia*, Op.1.

ZIG ZAG 345

Alternatively, if you're seeking a Berg 'immersion', look for the 2CD collection of his major orchestral and chamber works with a variety of artists, including Frank Peter Zimmermann and Gianluigi Gelmetti, who conducted the Violin Concerto in Sydney in 2007 (the orchestra on the recording is the Stuttgart Radio Symphony Orchestra). Also in the set: Three Pieces for orchestra, the Lyric Suite, the suite from *Lulu* and the Piano Sonata Op.1.

EMI CLASSICS 07211

BRAHMS SYMPHONIES

Dohnányi recorded all four Brahms symphonies with the Cleveland Orchestra, and they have been released together with Brahms's Haydn Variations, Academic Festival and Tragic overtures, and the Violin Concerto (with soloist Thomas Zehetmair) in a 4-CD collection that's well worth seeking out.

WARNER CLASSICS 64159

CAMILLA TILLING

In her most recent release, Camilla Tilling is a soloist in Mendelssohn's overture and incidental music for *A Midsummer Night's Dream*, recorded by the Swedish Chamber Orchestra with Thomas Dausgaard. Two more Mendelssohn overtures fill out the disc: *Die schöne Melusina* and *The Hebrides*.

BIS 2166

To date, Camilla Tilling has released three recital discs with pianist Paul Rivinius, and the most recent of these, *I Skorgen* (In the Forest), brings together Nordic songs by Sibelius, Grieg, Alfvén and Stenhammar. Also recommended is *Bei dir allein!*, her disc of Schubert songs (again with Rivinius).

BIS 2154 (I Skorgen)

BIS 1844 (Schubert)

Broadcast Diary

April–May



92.9 ABC
Classic FM

abc.net.au/classic

Sunday 17 April, 1pm

JANINE JANSEN PLAYS BRAHMS (2015)

Daniel Blendulf conductor

Janine Jansen violin

Brahms, Bach, Butterley, Sibelius

Sunday 24 April, 1pm

DOHNÁNYI CONDUCTS BRAHMS

See this program for details.

Saturday 7 May, 2pm

LENINGRAD SYMPHONY

Oleg Caetani conductor

Narek Hakhnazaryan cello

Stanhope, Tchaikovsky, Shostakovich

SSO Radio

Selected SSO performances, as recorded by the ABC, are available on demand:

sydneyssosymphony.com/SSO_radio

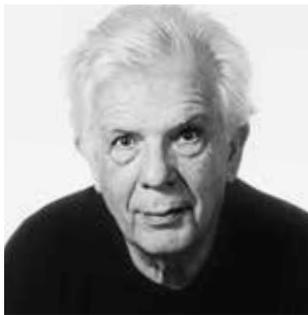


SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 10 May, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

finemusicfm.com



FOTOSTUDIO / HEINRICH HAMBURG

Christoph von Dohnányi *conductor*

Christoph von Dohnányi is recognised as one of the world's most distinguished conductors. He began his career as assistant to George Solti in Frankfurt and after four years became the youngest General Music Director in Germany, in Lübeck in 1957. He was later opera director and GMD at the Frankfurt Opera, and Intendant and Chief Conductor at Hamburg State Opera. He has been chief conductor at the WDR Sinfonie Orchestra in Cologne and the NDR Sinfonieorchester Hamburg, and Principal Guest Conductor and Artistic Advisor of L'Orchestre de Paris. He has been named Honorary Conductor for Life by the Philharmonia Orchestra, where he was Principal Conductor and Artistic Adviser in a partnership that began in 1994.

He served as the Cleveland Orchestra's sixth Music Director from 1984 to 2002, and was the first conductor to be named Music Director Laureate of the orchestra. Since his tenure in Cleveland, he has been a regular guest conductor with the Boston Symphony Orchestra (including conducting at the Tanglewood Music Festival), New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, Chicago Symphony Orchestra (also conducting at the Ravinia Festival) and the Los Angeles Philharmonic, as well as the Cleveland Orchestra.

His distinguished career as an opera conductor includes productions at the Royal Opera House Covent Garden, Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Opéra National de Paris, Opernhaus Zürich, Vienna State Opera, and at the Théâtre du Châtelet in Paris with the Philharmonia Orchestra. During Herbert von Karajan and Gerard Mortier's years at the Salzburg Festival, he conducted the Vienna Philharmonic in many new opera productions and premieres, as well as concerts and recordings.

Born in Berlin, Christoph von Dohnányi studied law in Munich from the age of 16. After two years he changed to music, studying composition, piano and conducting at the Hochschule für Musik und Theater. On graduation, he was awarded the Richard Strauss Prize for conducting by the City of Munich. He continued his studies in the United States with his grandfather, Ernst von Dohnányi, at Florida State University and the Tanglewood Music School. His many awards and recognitions include Doctor of Music degrees from the Royal Academy of Music, Eastman School of Music and Oberlin College of Music. This is his Australian debut.



ANNA HULT

Camilla Tilling

soprano

Since her acclaimed 1999 debut as Corinna (Rossini's *Il viaggio a Reims*) at New York City Opera, Swedish soprano Camilla Tilling's mix of vocal quality, musicality and winning stage personality has launched her onto the stages of the world's leading opera houses and concert halls.

A graduate of the University of Gothenburg and London's Royal College of Music, she made an early debut at the Royal Opera House as Sophie (*Der Rosenkavalier*), a role she has subsequently sung in Chicago, Moscow, Brussels and Munich. She has since returned to the ROH as Pamina (*Die Zauberflöte*), Dorinda (*Orlando*), Oscar (*A Masked Ball*), Arminda (*La finta giardiniera*), Gretel (*Hänsel und Gretel*) and Susanna (*Le nozze di Figaro*). As Susanna she has also appeared for San Francisco Opera, Festival d'Aix-en-Provence, Bayerische Staatsoper and Opéra National de Paris. At the Metropolitan Opera she has sung Zerlina (*Don Giovanni*) and Nannetta (*Falstaff*). Last season she returned to Opéra National de Paris as Pamina and sang her first Contessa (*Figaro*) at Drottningholm. She has also enjoyed success in such diverse roles as the Governess (*The Turn of the Screw*), Mélisande (*Pelléas et Mélisande*) and Euridice (*Orfeo ed Euridice*).

As a concert performer, she is a regular guest of the Orchestre de Paris, Bavarian Radio Symphony Orchestra. She also appears with the Berlin Philharmonic, most recently in Beethoven Nine (Simon Rattle), *La resurrezione* (Emmanuelle Haïm) and Peter Sellars' production of Bach's St Matthew Passion in Lucerne, London and New York. Recent highlights include Berg's Seven Early Songs with the Los Angeles Philharmonic under Lionel Bringuier (which she also sings this season with the London Symphony Orchestra), and Strauss's Four Last Songs with the Philharmonia Orchestra under Christoph von Dohnányi (Salzburg Festival).

Current season highlights include Schumann's *Scenes from Faust*, Brahms's *A German Requiem* (conducted by Bernard Haitink), and concerts with the New York Philharmonic and Dohnányi. She returns to the Los Angeles Philharmonic to sing Dutilleux and *Pelléas et Mélisande* under Esa-Pekka Salonen.

Her many recordings include three recital discs with Paul Rivinius. She has also recorded *Die Schöpfung* with Haitink and Mozart's Mass in C Minor with Paul McCreech, and her La Scala performance of Ilia (*Idomeneo*, conducted by Daniel Harding) was recorded for DVD.

This is Camilla Tilling's Australian debut.

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

FIRST VIOLINS

Andrew Haveron
CONCERTMASTER

Sun Yi

ASSOCIATE CONCERTMASTER

Kirsten Williams

ASSOCIATE CONCERTMASTER

Lerida Delbridge

ASSISTANT CONCERTMASTER

Fiona Ziegler

ASSISTANT CONCERTMASTER

Jenny Booth

Brielle Clapson

Sophie Cole

Claire Herrick

Georges Lentz

Nicola Lewis

Alexandra Mitchell

Alexander Norton

Léone Ziegler

Emily Qin^o

Brett Yang†

Dene Olding

CONCERTMASTER

Amber Davis

SECOND VIOLINS

Marina Marsden

Emma Jezek

A/ ASSOCIATE PRINCIPAL

Emily Long

A/ ASSISTANT PRINCIPAL

Emma Hayes

Shuti Huang

Benjamin Li

Nicole Masters

Maja Verunica

Victoria Bihun^o

Monique Irik^o

Emma Jardine^o

Bridget O'Donnell†

Benjamin Tjoa†

Cristina Vaszilcsin^o

Kirsty Hilton

Marianne Broadfoot

Stan W Kornel

VIOLAS

Tobias Breider

Justin Williams

ASSISTANT PRINCIPAL

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Graham Hennings

Stuart Johnson

Justine Marsden

Leonid Volovelsky

Julia Doukakist†

Nathan Greentree†

Jeroen Quint^o

Roger Benedict

Anne-Louise Comerford

Felicity Tsai

Amanda Verner

CELLOS

Catherine Hewgill

Edward King*

Leah Lynn

ASSISTANT PRINCIPAL

Kristy Conrau

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

David Wickham

HyungSuk Bae†

Umberto Clerici

Fenella Gill

DOUBLE BASSES

Kees Boersma

Alex Henery

Neil Brawley

PRINCIPAL EMERITUS

David Campbell

Steven Larson

Richard Lynn

Benjamin Ward

Jaana Pallandi

FLUTES

Janet Webb

Nicola Crowe^o

Emma Sholl

Carolyn Harris

Rosamund Plummer

PRINCIPAL PICCOLO

OBOES

Diana Doherty

David Papp

Alexandre Oguey

PRINCIPAL COR ANGLAIS

Shafari Pryor

CLARINETS

Craig Wernicke

PRINCIPAL BASS CLARINET

Paul Champion*

Sandra Ismail†

Francesco Celata

A/ PRINCIPAL

Christopher Tingay

BASSOONS

Matthew Wilkie

Fiona McNamara

Noriko Shimada

PRINCIPAL CONTRABASSOON

HORNS

Ben Jacks

Geoffrey O'Reilly

PRINCIPAL 3RD

Euan Harvey

Rachel Silver

Jenny McLeod-Sneyd^o

Robert Johnson

Marnie Sebire

TRUMPETS

David Elton

Yosuke Matsui*

Paul Goodchild

Anthony Heinrichs

TROMBONES

Scott Kinnmont

Nick Byrne

Andrew Nissen†

Ronald Prussing

Christopher Harris

PRINCIPAL BASS TROMBONE

TUBA

Steve Rossé

TIMPANI

Richard Miller

Mark Robinson

ASSISTANT PRINCIPAL

PERCUSSION

Rebecca Lagos

Timothy Constable

HARP

Louise Johnson

CELESTA

Catherine Davis*

Bold = PRINCIPAL

Italics = ASSOCIATE PRINCIPAL

^o = CONTRACT MUSICIAN

* = GUEST MUSICIAN

† = SSO FELLOW

Grey = PERMANENT MEMBER OF THE SYDNEY SYMPHONY ORCHESTRA NOT APPEARING IN THIS CONCERT

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-Meatas
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 & ONLINE SPECIALIST
Jonathon Symonds

MARKETING COORDINATOR
Doug Emery

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

HEAD OF CORPORATE RELATIONS
Patricia Noeppel-Detmold
CORPORATE PARTNERSHIPS EXECUTIVE
Paloma Gould

Communications

HEAD OF COMMUNICATIONS
Bridget Cormack
PUBLICIST
Caitlin Benetatos
MULTIMEDIA 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 Hryce

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*
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

ROBERT CAITTO



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 Ryrrie
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
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
Boyarsky Family Trust
Peter Braithwaite &
Gary Linnane
Mrs P M Bridges OBE
David Z Burger Foundation
Ian & Jennifer Burton
Dr Rebecca Chin
Dr Diana Choquette &
Mr Robert Milliner
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

SSO PATRONS

Playing Your Part

Chris Robertson & Katherine Shaw
Rodney Rosenblum AM & Sylvia Rosenblum
Dr Evelyn Royal
Manfred & Linda Salamon
Dr Agnes E Sinclair
Geoff Stearn
John & Jo Strutt
Mr Robert & Mrs Rosemary Walsh
Judy & Sam Weiss
Mary Whelan & Rob Baulderstone
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
Roslyne 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 & Deirdre McCann
John & Sophia Mar
Danny May
Kim Harding & Irene Miller
Henry & Ursula Mooser
Milja & 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 Desmpey 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

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 Gabaii
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 McGrogy
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

Alan Hauserman & Janet Nash
Robert Havard
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
In 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 Quailey
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 Shilligton
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 Wallede
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

SALUTE

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

