



**sydney symphony  
orchestra**

**David Robertson**

The Lowy Chair of  
Chief Conductor and Artistic Director

**2016**  
SEASON



**ROMANTIC MEMORIES**  
*Dohnányi conducts Bruckner*

APT MASTER SERIES

**Wednesday 6 April 8pm**

**Friday 8 April 8pm**

**Saturday 9 April 8pm**



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



**Welcome to tonight's concert in the APT Master Series – a powerful musical program conducted by one of the world's top maestros.**

For his long-awaited first appearance in Australia, Christoph von Dohnányi brings a great violin concerto – played by Carolin Widmann, also making an Australian debut – and Bruckner's Fourth Symphony.

Bruckner's symphonies are often compared to 'cathedrals of sound'. These beautiful and monumental creations inspired feelings of wonder in the concert hall. In the same way, there are parts of our natural world that have the same epic qualities and inspire similar feelings of wonder and awe. One of those is the Kimberley in Western Australia, with its spectacular gorges and towering cliffs. Everyone who goes there comments on how this vast and imposing landscape also has the power to 'draw them in'.

Just as it's worth coming to a concert hall to hear Bruckner live, it's worth travelling to the Kimberley to see it in person, and when you travel with APT you can experience this remote land in comfort and style, confident that you're in the hands of experts. Guests who join our September 4WD tours will even be able to experience music and nature together with a performance by an ensemble of SSO musicians in the breathtaking natural acoustic of Cathedral Gorge in the Bungle Bungle Range.

We hope you enjoy tonight's performance and that it leaves you inspired!



A handwritten signature in black ink that reads 'Geoff McGeary'. The signature is fluid and cursive, with a long horizontal stroke at the end.

**Geoff McGeary OAM**  
APT Company Owner



**David Robertson**  
Chief Conductor and Artistic Director

**APT MASTER SERIES**

WEDNESDAY 6 APRIL, 8PM

FRIDAY 8 APRIL, 8PM

SATURDAY 9 APRIL, 8PM

.....  
SYDNEY OPERA HOUSE CONCERT HALL

**ROMANTIC MEMORIES**

**Christoph von Dohnányi** *conductor*  
**Carolyn Widmann** *violin*

**ALBAN BERG (1885–1935)**

**Violin Concerto (To the Memory of an Angel)**

*Andante – Allegretto*

*Allegro – Adagio*

INTERVAL

**ANTON BRUCKNER (1824–1896)**

**Symphony No.4 in E flat, Romantic**

[1878–80 version, 1936 Haas edition]

*Bewegt, nicht zu schnell* [With movement, not too fast]

*Andante quasi allegretto*

*Scherzo (Bewegt)* [With movement] –

*Trio (Gemächlich)* [Leisurely]

*Finale (Bewegt, doch nicht zu schnell)* [With movement,  
but not too fast]



**92.9 ABC**  
Classic FM

Saturday's performance will be broadcast live across Australia on ABC Classic FM.

.....  
Pre-concert talk by Scott Davie at 7.15pm in the Northern Foyer 45 minutes before each performance. For more information visit [sydney-symphony.com/speaker-bios](http://sydney-symphony.com/speaker-bios)

.....  
Estimated durations:  
22 minutes, 20-minute interval, 65 minutes  
The concert will conclude at approximately 9.55pm.

.....  
COVER IMAGE: Mediæval city on the banks of a river, painting by Karl Friedrich Schinkel (1781–1841) held in the Schloss Charlottenburg Art Museum, Berlin (De Agostini Picture Library / Bridgeman Images)

PRESENTED BY



Principal Partner



This painting by Karl Friedrich Schinkel (1781–1841) offers a 19th-century vision of a mediæval city – a ‘Romantic memory’.

---

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.

# Romantic Memories

---

In the first of his Australian programs, Christoph von Dohnányi has paired Bruckner's most popular symphony, his Fourth, with Berg's Violin Concerto.

He is not the only conductor to see Berg and Bruckner as congenial partners. When we last played the Berg Violin Concerto four years ago it was also matched to Bruckner: his more turbulent Eighth Symphony. In that program the underlying theme was a dark one: a concerto conceived as a requiem and a symphony that begins with a 'death announcement'.

This week, the musical combination suggests reflection, nostalgia and an absorption with the past. Bruckner called his Fourth Symphony the 'Romantic' and gave it a programmatic narrative evoking mediæval castles, knights in armour, the hunt and codes of chivalry. Its visual counterpart is the 19th-century painting by Schinkel on the facing page – a Romantic's impression of the world of the mediæval romance. (It is true that Bruckner developed his narrative and nickname some time *after* he wrote the symphony, but it was nonetheless his idea.)

Berg's Violin Concerto has as its subtitle a dedication 'To the memory of an Angel' and that angel was the beautiful and talented Manon Gropius, who died while still a teenager. Her story inspired a concerto that its first soloist, Louis Krasner, believed would reconcile 1930s audiences to the new '12-tone' method of Schoenberg. While adopting a technique that deliberately undermines our natural desire for tonality, Berg's music nods to familiar things (folk tunes, Bach chorales, even the reassuring sound of the open strings of a violin). And his innate lyricism has ensured this concerto its place in the repertoire as a powerful, emotionally charged creation.

---

## 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: [sydney-symphony.com/program\\_library](http://sydney-symphony.com/program_library)

## **Alban Berg**

### **Violin Concerto (To the Memory of an Angel)**

*Andante – Allegretto*

*Allegro – Adagio*

**Carolyn Widmann** *violin*

Alban Berg's Violin Concerto is one of the most compelling demonstrations of the lyrical and emotional potential inherent in the 12-tone technique. It is one of those works which transcend style and period, and speak directly to the heart of the listener.

In 1935, Alban Berg was in dire financial straits, trying to complete his opera *Lulu*, though it had few prospects for performance, owing to the Nazis' antagonism to the new musical language Berg represented.

Louis Krasner, an American violinist studying in Europe, had fallen in love with the music of Schoenberg and his pupils Berg and Webern – the so-called Second Viennese School. He asked for a concerto from Berg, believing him to be the most lyrical of the 12-tone composers, and the composer most able to reconcile audiences with the Schoenbergian method.

Friends counselled Krasner not to get his hopes up, knowing that Berg had recently knocked back a commission for a string quartet from the Library of Congress. But Krasner persisted. Having already proven his clout by persuading Serge Koussevitsky

## **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.

### **VIOLIN CONCERTO**

The concerto is dedicated 'To the Memory of an Angel' – Manon Gropius, daughter of Alma (Mahler's widow) and the architect Walter Gropius. Manon had died of polio, aged 18, in April 1935; the concerto was completed in August; Berg died of a septic insect bite in December. Each of the two movements falls into two sections defined by changes in tempo. Berg's tone row outlines four chords from conventional harmony, and its last four notes match the beginning of a Bach chorale ('It is enough'). This chorale, long latent within the music, emerges in the closing *Adagio*. Other traditional elements offset the disorienting effects of 12-tone technique: Berg quotes a folksong, and the calm opening blossoms from the soloist's entry, playing the four open strings of the violin.



and the Boston Symphony to perform Berg's Lyric Suite, Krasner had whetted Berg's interest and they met on several occasions to discuss the possibility of a commission. As Krasner said:

*The personal tone between Berg and myself gradually grew in relaxation and harmony and during a conversation at his home, I soon felt able to broach directly the subject of a full-scale Violin Concerto...[Berg's] reaction was not unfriendly but he seemed surprised at the idea...: 'You are a young violinist in the beginnings of a promising concert career,' he told me. 'What you require for your programs are brilliant compositions by Wieniawski and Vieuxtemps...' My response was not difficult to conceive: 'Meister – Beethoven and Mozart also wrote Violin Concertos.' 'Ah, ja,' he said softly and smiled. I pursued my momentary vantage and spoke on: 'The attacking criticism of 12-tone music everywhere is that this music is only cerebral and without feeling or emotion. If you undertake to write a Violin Concerto, it certainly will have to be a very serious, deliberate and communicative work – for the violin is a lyrical and songful instrument which I know you love...'*

Stimulus for the work soon arrived, however, in the death on 22 April 1935 of Manon Gropius, 18-year-old daughter of the architect Walter Gropius and Gustav Mahler's widow, Alma. Berg was particularly close to Manon, loving her almost as a daughter. At her death he was grief-stricken, and ideas for the work began to crystallise. It acquired an underlying poetic idea: it would commemorate Manon's life. Berg called on Alma to ask permission to dedicate what he now called his 'Requiem for an Angel' to Mutzi (as Manon had affectionately been known). He began writing feverishly, completing the work in time for Alma's birthday on 31 August. The work was premiered at the Barcelona International Society for Contemporary Music Festival in April 1936. The soloist was Krasner, with Hermann Scherchen conducting. But Berg did not live to hear the premiere. He had died of blood poisoning on Christmas Eve 1935. Ironically, the work proved also to be a requiem for him.

Berg's Violin Concerto owes much of its appeal, not just to its palpable grief and consolatory radiance, but to a musical language that re-incorporates the music of the immediate past within Schoenberg's 12-tone system. There are references here that the traditional listener can respond to on an intuitive level. As Anthony Pople, writing in the Cambridge Music Handbook to the work says, 'Key features of [classical-romantic] stereotypes are placed in focus just sufficiently for the listener to be alert to the ongoing play of near-repetitions, developments, variations and near-recapitulations.'

**Violinist Louis Krasner believed Berg to be the most lyrical of the 12-tone composers, the composer most able to reconcile audiences with the Schoenbergian method.**



LEBRECHT MUSIC & ARTS

**Manon Gropius (affectionately known as Mutzi) – Berg dedicated his 'Requiem for an Angel' to her memory.**





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](http://aptouring.com.au/sso)** or call **1300 514 213** or see your local travel agent



**Berg in his study in Hietzing, Vienna**

The concerto is also based on a tone row which, in keeping with Schoenberg's system, sets out all 12 notes of the chromatic scale in an order which will remain unique to the piece, but also harks back to tradition in its outlining of common chords.

Berg's harmonisation of this row can sound Brahmsian at times, as in a passage very soon after the beginning. Nor did it escape Berg's notice that the last four notes of the row form a whole-tone sequence. The discovery that these four notes are identical to the first four notes of J.S. Bach's chorale 'Es ist genug' (It is enough) from the cantata *O Ewigkeit, du Donnerwort*, BWV 60, was therefore a particularly fruitful one.

The work is introduced with a poignant sequence derived from the open strings of the violin. It is one of the masterstrokes of this work that Berg makes such an expressive virtue of this 'given' feature.

The opening *Andante* is in ternary form, with three clear sections. With a varied repetition of the chordal material we move into the *Allegretto*. This contains two Trios and the parody of a waltz, before the bittersweet quotation of a folk tune 'Ein Voger'l auf'm Zwetschgenbaum' – which flows from the horn 'come una pastorale', and is then answered by a celestially high violin. The quotation of a Carinthian folksong at this point is intriguing. Could it refer to Berg's residence on the Wörthersee, where he wrote the work? Unlike the Bach chorale, Berg doesn't quote the words, which originally referred to a girl called Mizzi. The movement comes to an almost-indecisive end with a dissonant F sharp added to 'tonic' G minor chords.

The second part of the concerto, described as a ‘catastrophe’ in Willi Reich’s officially sanctioned program, begins with an accompanied cadenza for the solo violin which leads into a highly rhythmic section (material which had originally been intended for the ending of the work). In his sketches Berg had headed this section *à la Marcia* (like a march), and it was meant to take on the characteristics of groaning (*stöhnen*). The rhythm assumes greater importance as the *Allegro* progresses. The solo violin takes it over. One of the superb examples of Berg’s use of orchestral colour is revealed in the wailing of bassoons, bass clarinet, clarinet and saxophone which accompanies the soloist. There is a lull in the music which recalls part of the first movement, and this eventually leads to a four-part canon for the solo violin. The opening material of the movement returns and the emotional pitch builds until the characteristic rhythm is beaten out, almost brutally, by the full orchestra.

Out of this, clearly intended to represent the disaster of Manon’s death, Bach’s chorale theme appears. The words of Bach’s original speak to the point: ‘It is enough!’

*Lord, when it pleases Thee  
relieve me of my yoke!*

*My Jesus comes:*

*So goodnight now, O world!*

*I’m going to my Heavenly home.*

*I’ll surely journey there in peace,*

*My great distress will stay below.*

*It is enough. It is enough.*

The chorale is first heard in Bach’s original harmonisation, played on clarinets and bass clarinet as if in imitation of a small church organ. Only wisps of dissonant phrases in the violins represent the distinctive stamp of Berg’s own style. The soloist answers (‘I’ll surely journey there in peace’), and the clarinets respond (‘My great distress will stay below’).

The chorale is subjected to two variations. In the first, the soloist draws a beautiful plaintive melody out of the row, while the bass trombone, milked for all its tragic ungainliness, plays the chorale melody. We enter the second variation, and, as if magically, in one of the work’s most moving touches, the soloist has become the leader of the entire violin section.

Towards the end, the Carinthian folksong reappears. There is a brief closing reference to the Bach chorale melody, and arpeggiated open fifths bring the music full circle to a close.

And perhaps we may wonder: why does the Carinthian folksong reappear? It may pay to look closer at the words. We may see why they have been deleted. They refer to

**From a brutal  
climax – the  
‘catastrophe’ of  
Manon’s death –  
Bach’s chorale  
theme emerges...**

oversleeping in Mizzi's bed. Was the subject inappropriately lewd for Berg's requiem-concerto, or was the reason more personal? Because there was a Mizzi, a Marie Scheuchl working in the Berg household, who bore Berg an illegitimate child in the spring of 1902 when Berg was the same age as Manon Gropius when she contracted polio. Mutzi/Mizzi – we can at least twig there is a personal reference in here – Berg's youthful indiscretions/Manon's innocence... Perhaps Berg's use of this folksong guaranteed that when his Violin Concerto fulfilled its destiny as a requiem, hidden personal references would make it all the more poignant.

GORDON KALTON WILLIAMS © 1997

Berg's Violin Concerto calls for an orchestra of two flutes (both doubling piccolos), two oboes (one doubling cor anglais), alto saxophone, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, two trumpets, two trombones and tuba; timpani and percussion (bass drum, cymbals, snare drum, triangle, tam-tam, gong); harp and strings.

The Violin Concerto was commissioned and premiered by Louis Krasner, an American violinist attracted to the innate lyricism of Berg's style. The SSO first performed the concerto in 1963 with conductor Joseph Post and violinist Tibor Varga. (Earlier that year Varga had performed Australian premiere with the Melbourne Symphony Orchestra.) The SSO performed the concerto most recently in 2012 with conductor Lothar Koenigs and soloist Julian Rachlin.

*New in 2016*

## At the Movies

If you know the SSO, you know that our enormously popular film + orchestra concerts are an astonishing partnership of sight and sound. With three visual masterpieces in store for 2016, the best seats in the house are on offer first to subscribers



### Babe

Fri 29 Apr | Sat 30 Apr

**Nigel Westlake** conductor

### Raiders of the Lost Ark

Fri 29 Jul | Sat 30 Jul

**Nicholas Buc** conductor

### Back to the Future

Fri 7 Oct | Sat 8 Oct

**Nicholas Buc** conductor

CONVENIENCE

SAVINGS

FLEXIBILITY

PRIORITY

**All three concerts for just \$159\* | All concerts 7pm Sydney Opera House**  
[sydneyphilharmonicsymphony.com/subscriptions](http://sydneyphilharmonicsymphony.com/subscriptions)

\*See T&C at [sydneyphilharmonicsymphony.com](http://sydneyphilharmonicsymphony.com) ©Babe: Universal/The Kobal Collection; Raiders of the Lost Ark © 1981 Lucasfilm Ltd. All rights reserved; Back to the Future™ & © Universal Studios and U-Drive Joint Venture

## Anton Bruckner

### Symphony No.4 in E flat, *Romantic*

[1878–80 version, 1936 Haas edition]

*Bewegt, nicht zu schnell* [With movement, not too fast]

*Andante quasi allegretto*

*Scherzo (Bewegt)* [With movement] –

*Trio (Gemächlich)* [Leisurely]

*Finale (Bewegt, doch nicht zu schnell)* [With movement, but not too fast]

Bruckner's Fourth Symphony has long been his most popular. This is a puzzle, since there is a grain of truth in the superficial but amusing observation that Bruckner composed, not nine symphonies, but the same symphony nine times! The Fourth is the only symphony to which Bruckner himself gave a title, and 'Romantic' is an apt word for the moods and atmospheres the music evokes. Bruckner went further: when asked to explain his symphony, he invented (after composing it) an imaginary program in which the first movement is supposed to represent a mediæval city at dawn, trumpet calls signalling the opening of the city gates, knights riding out into the countryside where they are surrounded by the bird calls and magic of the forest. Bruckner's program is best ignored – this unsophisticated man provided it to oblige well-meaning friends, and the Fourth is no more programmatic than any of his other symphonies. Bruckner once said of a friend's program for the Seventh Symphony, 'If he has to write poetry, why does he have to pick on my symphony?'

Bruckner reluctantly tried to explain his music because its first audiences found it so hard to understand. They were not helped by Vienna's music critics, particularly the powerful Eduard Hanslick, champion of Brahms, and deeply prejudiced against the Wagner disciple, Bruckner. When the Vienna Philharmonic played through the first version of the symphony shortly after Bruckner completed it in late 1874, all except the first movement was pronounced 'idiotic'. The most famous of all Bruckner stories presages the success of the revised Fourth Symphony at its first performance, at a Vienna Philharmonic concert conducted by Hans Richter in February 1881. After a rehearsal, Bruckner gratefully approached Richter and slipped a coin into his hand. 'Take it and drink a beer to my health,' said the delighted composer.

Bruckner's symphonies demanded a new way of listening. He is often tagged 'the Wagnerian symphonist', but his debt to Wagner was very partial: he studied *Tristan und Isolde* from a piano score without text, and when he went to hear *Die Walküre* he is reported

## Keynotes

### BRUCKNER

*Born near Linz, 1824*

*Died Vienna, 1896*

In 1868 Anton Bruckner moved to Vienna from the Austrian city of Linz in order to advance his career as organist, teacher and, above all, composer. He was famously provincial in his manners and dress, diffident and eccentric, but enjoyed success as an organist (and improviser), held academic posts, and was internationally feted. Bruckner's symphonies have an 'alpine splendour' – long in duration, noble in character, splendid in effect and full of profoundly felt melodies. They ask 'Big Questions' and take time in contemplating the answers.

### SYMPHONY NO.4

This is the most popular of Bruckner's symphonies. Its title and narrative program (provided by the composer well after the fact) refer not to Romanticism of the 19th century but to the world of the mediæval romance, evoking castles, knights and chivalry. The horn calls of the beginning suggest the beginning of music itself; the second theme, when it arrives, offers a lighter tone with lively rhythms. After the slow second movement, the scherzo introduces hunting horns – Bruckner says they're after hare but the mood has a Wagnerian grandeur that suggests wilder quarry. The trio in the middle has the character of a peasant waltz – Bruckner returning to his Austrian roots. The powerful finale brings this symphony to an optimistic and heroic conclusion.

to have asked someone after the performance, 'Tell me, why did they burn the woman at the end?' Even the orchestral and harmonic innovations in Bruckner which sound so Wagnerian – the chromatic harmony, the rich brass scoring, the expressive use of the massed strings – are present in embryo in Bruckner's earliest orchestral music, before he became familiar with Wagner.

The true sources of the musical craft of this church-trained teacher and organist from Upper Austria lie in that country's musical tradition – in Beethoven and even more in Schubert. Bruckner's symphonies are not dramatic in Wagner's sense, nor dialectical or argumentative in Beethoven's. His inspiration, like Schubert's, is lyrical, and the music is built into long paragraphs, put side by side, and compared by one musician to a series of terraces. 'Schubert,' wrote the great English musicologist Sir Donald Tovey, 'is always ready to help Bruckner whenever Wagner will permit.'

The spirit of Bruckner hidden behind the 'Wagnerian' sound is entirely different from Wagner's. As Tovey puts a truth obvious to anyone who knows Bruckner well, he never forgets the high altar of his Catholic church, nor, one might add, the magnificent organ of the Augustinian monastery of St Florian, where he first learnt music. The simple religious devotion of the man can be heard in the developments of the second subject of the *Romantic* Symphony's first movement, and in the magnificent brass chorales which recur in the last movement.

It is often called organists' music, and certainly Bruckner's fondness for contrapuntal devices such as inversion, augmentation and diminution is very obvious in the symphonies, and shows his deep learning in the methods of the old church composers. Bruckner was one of the great improvisers at the organ, but his symphonies, despite their vast scale, are never rambling. His orchestra often sounds like an organ, but as Tovey observes, this is because it is completely free of the mistakes of the organ-loft composer. Bruckner is master of the orchestra.

Perhaps the popularity of Bruckner's Fourth Symphony is chiefly due to the memorable opening of the **first movement**. The mysterious beginning of Beethoven's Ninth Symphony fascinated Bruckner, and it has been said that he couldn't get a symphony under way without a tremolo. It is not a symphony which starts, but the beginning of music itself: major and minor horn calls sounding the interval of a fifth, gradually rousing the woodwind to join in. The string tremolos continue, after a climax, as accompaniment to the second subject, and the characteristic 'Bruckner rhythm' of a duplet and a triplet is heard. The recapitulation starts with the opening horn calls,



Portrait of Bruckner in 1889 by Ferry Peratoner (Beraton)

now surrounded by a flowing figure in muted violins, and they also provide the material of the elaborate coda.

The **slow movement** is an elegiac march in C minor, the relative minor key. Whereas the slow movement of Beethoven's Ninth, often invoked as Bruckner's model, consists of variations on two themes, the returns of Bruckner's broad main theme are separated by an episode that returns twice, a chant-like theme for the violas heard against pizzicato notes from the other strings. Each statement of the main theme is more richly scored and displays more movement than its predecessor, rising at last to a great climax before a solemn coda.

The last two movements were subject to the revisions and second thoughts so typical of Bruckner's career as a symphonist. Between 1878 and 1880, years after the fiasco of the first read-through, Bruckner wrote a completely new *Scherzo*, and revised the *Finale* extensively. The success of the first performance under Richter protected the Fourth Symphony from further *major* revision by the composer.

Bruckner's description of the **Scherzo** as a hunt with horn calls, and its Trio as a dance melody played to the hunters during the rest, is the only useful though obvious part of his 'program'. The scale of this sounding of the horn, however, suggests King Mark's moonlight hunt in *Tristan und Isolde*, or even the *Ride of*



**Hans Richter conducted the first performance of Bruckner's Fourth**

## First Thoughts, Second Thoughts... A Version History of Bruckner 4

Bruckner was notorious for reworking his music and the Fourth Symphony offers a particularly complicated history. In the decade after completing it in 1874 he made extensive revisions throughout, including a new scherzo and trio movement in 1878 and a revised finale in 1880. The result is known as the 1878–80 version and it was this that was first performed in 1881. Both the principal editors of Bruckner symphonies – Robert Haas and Leopold Nowak – made editions based on this version, with Haas (1936) incorporating subsequent changes made later in 1881 and Nowak (1953) incorporating changes made as late as 1886. Of these two editions the most significant, and easily discerned, difference is heard in the final bars: in Nowak's the third and fourth horns return the main theme of the first movement.

But this was not the end of the matter. When Anton Seidl, the famous Wagner conductor, contacted Bruckner from New York in 1886 and said he could arrange for the symphony to be published, Bruckner undertook to look at the work again. Still more changes were made between this fresh revision and the preparation of the manuscript for the first published edition of 1889.

This 1887–88 'New York' version is the final form of the symphony, and in the 1940s it was determined to be authentic by Haas and Alfred Orel. For some, however, it is the version of 1878–80 – Bruckner's conception of the work as it was first performed in public – that is most convincingly taken as authentic, and it is this version, in Haas's edition of 1936, that is adopted by Christoph von Dohnányi for these performances.

the *Valkyries*, more than Bruckner's bucolic 'hunting of the hare'. The Trio, by contrast, is an Austrian peasant dance with which Haydn, Mozart and of course Schubert would have felt at home.

The **Finale** is the longest movement, a feature of the overall balance of the symphony again suggested by Beethoven's Ninth. As in Beethoven, there are reminiscences here of the earlier movements. A three-note descending phrase is heard in the introduction, recalling the opening of the symphony, while the brass remember the *Scherzo*. This phrase is gradually revealed as the main theme, played in unison by the whole orchestra. The second thematic group is dominated by a C minor melody for violins and violas, later combined with a lively woodwind motif. Themes from all the movements occur, combined most artfully with the new thematic material, as Bruckner works his way to a restatement of the symphony's opening theme in the home key. The brass dominates the coda, with the motto of the symphony's first pages.

DAVID GARRETT © 2002

Bruckner's Fourth Symphony calls for a modest-sized orchestra: pairs of flutes, oboes, clarinets and bassoons; four horns, three trumpets, three trombones and tuba; timpani and strings

The first ABC orchestra to perform this symphony was the Melbourne Symphony Orchestra, in 1949 with conductor Rafael Kubelik. The SSO first performed it in 1955 with Josef Krips, and more recent performances have included concerts in 1997 with Edo de Waart and in 2004 with Jaap van Zweden.



The Fourth Symphony is often called organists' music. (Silhouette of Bruckner at the organ by Otto Böhle)



## 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@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](http://www.sydneyssymphony.com)



Principal Partner

**SAMSUNG**

### 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*

### 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*

### SYDNEY OPERA HOUSE

Bennelong Point  
GPO Box 4274  
Sydney NSW 2001

Administration (02) 9250 7111  
Box Office (02) 9250 7177  
Facsimile (02) 9250 7666  
Website [sydneyoperahouse.com](http://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](http://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](mailto:admin@playbill.com.au) Website: [www.playbill.com.au](http://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

1792 - 1/060416 - 14 S28/30

PAPER  
PARTNER

**K.W.DOGGETT** Fine Paper



## MORE MUSIC

### BERG & CO.

The Violin Concerto is the most approachable work by this most approachable of Second Viennese School composers (the First Viennese School was, of course, headlined by Haydn, Mozart, and Beethoven). How far further you inquire into Berg and his fellow Second-Schoolers will depend on your tolerance for dissonance. But if you want to push yourself, try this sample of all three: Berg's 3 Pieces for Orchestra, Schoenberg's 5 Pieces and Webern's 6, in a persuasive 1986 recording from the Berlin Philharmonic under James Levine.

DEUTSCHE GRAMMOPHON 419781

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

You can hear Christoph von Dohnányi conduct Berg's opera *Wozzeck*, together with *Erwartung* by Schoenberg on a 2-CD album with the Vienna Philharmonic and State Opera Chorus and a cast led by soprano Anja Silja.

DECCA 478 3408

### BRUCKNER FOUR

Christoph von Dohnányi's most recent recording of Bruckner Four can be found in a live concert recording with the Philharmonia Orchestra on Signum UK. He also recorded it with the Cleveland Orchestra, where he was Music Director for 20 years. That recording, on the Decca label, is out of print but can be ordered as an ArkivCD.

SIGNUM UK 256

Australian conductor Simone Young and the Hamburg Philharmonic Orchestra have recorded six of the numbered Bruckner symphonies to date, including No.4, together with the 'Nullte' or Symphony No.0 and the 'Study Symphony' in F minor. These are all live concert recordings, available on the Oehms label, and the most recent (released last year) is of Symphony No.6.

OEHMS 685

### CHRISTOPH VON DOHNÁNYI

Among recent releases of Dohnányi's recordings is an all-Ravel album, made with the Cleveland Orchestra. It begins with the orchestral 'guitar playing' of *Alborada del gracioso* before launching into the heady delights of *La Valse*, *Daphnis et Chloé* (Suite No.2) and *Boléro*.

WARNER CLASSICS 553 998

Dohnányi has also recorded Bruckner's Ninth Symphony – another live concert recording with the Philharmonia Orchestra, made in 2014.

### CAROLIN WIDMANN

Carolin Widmann's most recent recording was released just last month: a collection of music by Julian Anderson, who was the London Philharmonic Orchestra's composer-in-residence over a five-year period (2010–2014).

Widmann appears as soloist in *In lieblicher Bläuer* for violin and orchestra. The other works are *Alleluia* (a choral-orchestral piece) and *The Stations of the Sun*. Vladimir Jurowski conducts the LPO.

LPO 89

Alternatively, look for her Schubert recital album – made with pianist Alexander Lonquich – and containing Schubert's late Fantasy, D934, the Violin Sonata in A, D574, and the 'Rondo brillant', D895.

ECM 164 8702

## Broadcast Diary

### April



92.9 ABC  
Classic FM

[abc.net.au/classic](http://abc.net.au/classic)

Saturday 9 April, 8pm

### ROMANTIC MEMORIES

See this program for details.

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

Christoph von Dohnányi conductor

Camilla Tilling soprano

Lutosławski, Berg, Brahms

### SSO Radio

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

[sydneyssymphony.com/SSO\\_radio](http://sydneyssymphony.com/SSO_radio)



### SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 12 April, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts.

Hosted by Andrew Bukenya.

[finemusicfm.com](http://finemusicfm.com)

## SSO Live Recordings

The Sydney Symphony Orchestra Live label was founded in 2006 and we've since released more than two dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists. To buy, visit [sydneyssymphony.com/shop](http://sydneyssymphony.com/shop)



### Strauss & Schubert

Gianluigi Gelmetti conducts Schubert's *Unfinished* and R Strauss's *Four Last Songs* with Ricarda Merbeth. SSO 200803



### Sir Charles Mackerras

A 2CD set featuring Sir Charles's final performances with the orchestra, in October 2007. SSO 200705



### Brett Dean

Two discs featuring the music of Brett Dean, including his award-winning violin concerto, *The Lost Art of Letter Writing*. SSO 200702, SSO 201302



### Ravel

Gelmetti conducts music by one of his favourite composers: Maurice Ravel. Includes *Balero*. SSO 200801



### Rare Rachmaninoff

Rachmaninoff chamber music with Dene Olding, the Goldner Quartet, soprano Joan Rodgers and Vladimir Ashkenazy at the piano. SSO 200901



### Prokofiev's Romeo and Juliet

Vladimir Ashkenazy conducts the complete *Romeo and Juliet* ballet music of Prokofiev – a fiery and impassioned performance. SSO 201205



### Tchaikovsky Violin Concerto

In 2013 this recording with James Ehnes and Ashkenazy was awarded a Juno (the Canadian Grammy). Lyrical miniatures fill out the disc. SSO 201206



### Tchaikovsky Second Piano Concerto

Garrick Ohlsson is the soloist in one of the few recordings of the *original* version of Tchaikovsky's Piano Concerto No.2. Ashkenazy conducts. SSO 201301



### Stravinsky's Firebird

David Robertson conducts Stravinsky's brilliant and colourful *Firebird* ballet, recorded with the SSO in concert in 2008. SSO 201402

## MAHLER ODYSSEY

The complete Mahler symphonies (including the Barshai completion of No.10) together with some of the song cycles. Recorded in concert with Vladimir Ashkenazy during the 2010 and 2011 seasons.

As a bonus: recordings from our archives of *Rückert-Lieder*, *Kindertotenlieder* and *Das Lied von der Erde*. Available in a handsome boxed set of 12 discs or individually.



**Mahler 1 & Songs of a Wayfarer** SSO 201001

**Mahler 2** SSO 201203

**Mahler 3** SSO 201101

**Mahler 4** SSO 201102

**Mahler 5** SSO 201003

**Mahler 6** SSO 201103

**Mahler 7** SSO 201104

**Mahler 8 (Symphony of a Thousand)** SSO 201002

**Mahler 9** SSO 201201

**Mahler 10 (Barshai completion)** SSO 201202

**Song of the Earth** SSO 201004

From the archives:

**Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde** SSO 201204

## LOOK OUT FOR...

Our recording of Holst's *Planets* with David Robertson. Available now!

## SSO Online



Join us on **Facebook**  
[facebook.com/sydneyssymphony](http://facebook.com/sydneyssymphony)



Follow us on **Twitter**  
[twitter.com/sydsymph](http://twitter.com/sydsymph)



Watch us on **YouTube**  
[www.youtube.com/SydneySymphony](http://www.youtube.com/SydneySymphony)



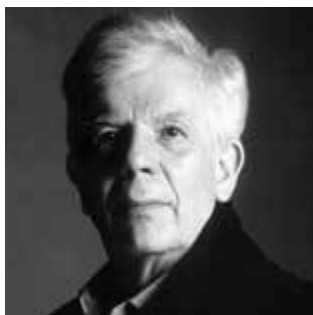
Visit **sydneyssymphony.com** for concert information, podcasts, and to read the program book in the week of the concert.



**Stay tuned.** Sign up to receive our fortnightly e-newsletter  
[sydneyssymphony.com/staytuned](http://sydneyssymphony.com/staytuned)



Download our free **mobile app** for iPhone/iPad or Android  
[sydneyssymphony.com/mobile\\_app](http://sydneyssymphony.com/mobile_app)



### **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.



LEONARD RÖHLE

## Carolin Widmann

### *violin*

---

A wonderfully versatile musician, Carolin Widmann's activities span performances of the great classical concertos as well as new works commissioned for her, solo recitals, a wide variety of chamber music and, increasingly, period instrument performances, often directing from the violin.

Carolin Widmann was born in Munich and studied with Igor Ozim in Cologne, Michèle Auclair in Boston and David Takeno at the Guildhall School of Music and Drama in London. She has played with the Leipzig Gewandhaus, Tonhalle Zurich, Czech Philharmonic, Vienna Radio Symphony, London Philharmonic, BBC Symphony and Bayerische Rundfunk orchestras and with the Orchestre National de France, collaborating with distinguished conductors such as Simon Rattle, Riccardo Chailly, Roger Norrington, Vladimir Jurowski, Marek Janowski and Pablo Heras-Casado.

She has a particular affinity with the Berg concerto and last year returned to the Philharmonia Orchestra to perform it with Christoph von Dohnányi. Other highlights of the 2015–16 season include concerts with the Vienna Symphony Orchestra, Munich and Zurich chamber orchestras, Beethoven's Triple Concerto (Hamburg Philharmonic), a solo recital at Wigmore Hall, and a role as Artist in Residence at Teodor Currentzis's Diaghilev Festival in Perm, Russia. Last season she premiered a violin

concerto written for her by Julian Anderson (commissioned by the Seattle Symphony, London Philharmonic Orchestra and Deutsche Symphonie-orchester Berlin) and a new solo piece by Pascal Dusapin. She also made her Royal Stockholm Philharmonic Orchestra debut playing the Anders Hillborg concerto under Sakari Oramo, and was Artist in Residence at the Alte Oper, Frankfurt.

A regular visitor to London's Wigmore Hall, Carolin Widmann enjoys highly praised duo partnerships with pianists Alexander Lonquich and Dénes Várjon. A keen chamber musician, she was Artistic Director of Germany's oldest chamber music festival, the Sommerliche Musiktage Hitzacker, and regularly appears at the Berliner Festspiele, Salzburg, Lucerne, Festival d'Automne and Mecklenburg-Vorpommern festivals.

Her recent recordings include the Schumann and Mendelssohn concertos (Chamber Orchestra of Europe), Morton Feldman's concerto *Violin and Orchestra* (Frankfurt Radio Symphony Orchestra) and award-winning albums of Schubert and Schumann sonatas. In 2006 her debut CD, *Reflections I*, was named Critics' Choice by the German Record Critics' Award Association, and she was voted Artist of the Year at the 2013 International Classical Music Awards.

Carolin Widmann plays a G.B. Guadagnini violin from 1782. This is her 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

**Dene Olding**  
CONCERTMASTER

**Sun Yi**  
ASSOCIATE CONCERTMASTER

**Lerida Delbridge**  
ASSISTANT CONCERTMASTER

**Fiona Ziegler**  
ASSISTANT CONCERTMASTER

Jenny Booth

Brielle Clapson

Sophie Cole

Amber Davis

Georges Lentz

Nicola Lewis

Alexandra Mitchell

Alexander Norton

Léone Ziegler

Bridget O'Donnell†

Emily Qin°

Brett Yang†

**Andrew Haveron**  
CONCERTMASTER

**Kirsten Williams**  
ASSOCIATE CONCERTMASTER

Claire Herrick

## SECOND VIOLINS

**Marina Marsden**

**Emma Jezek**  
A/ ASSOCIATE PRINCIPAL

**Emily Long**  
A/ ASSISTANT PRINCIPAL

Emma Hayes

Shuti Huang

Stan W Kornel

Benjamin Li

Nicole Masters

Maja Verunica

Victoria Bihun°

Monique Irik°

Emma Jardine°

Belinda Jezek°

Elizabeth Jones°

Cristina Vaszilcsin°

Kirsty Hilton

*Marianne Broadfoot*

## VIOLAS

**Roger Benedict**

**Tobias Breider**

**Justin Williams**  
ASSISTANT PRINCIPAL

Jane Hazelwood

Graham Hennings

Sandro Costantino

Rosemary Curtin

Felicity Tsai

Leonid Volovelsky

Justine Marsden

Nathan Greentree†

Jeroen Quint°

*Anne-Louise Comerford*

Stuart Johnson

Amanda Verner

## CELLOS

**Catherine Hewgill**

**Leah Lynn**  
ASSISTANT PRINCIPAL

Kristy Conrau

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

David Wickham

HyungSuk Baet

Edward King\*

Bethan Lillicrap†

**Umberto Clerici**

Fenella Gill

Timothy Nankervis

## DOUBLE BASSES

**Kees Boersma**

**Alex Henery**

Neil Brawley  
PRINCIPAL EMERITUS

David Campbell

Steven Larson

Richard Lynn

Jaán Pallandi

Benjamin Ward

## FLUTES

**Carolyn Harris**

A/ ASSOCIATE PRINCIPAL

**Rosamund Plummer**

PRINCIPAL PICCOLO

Janet Webb

*Emma Sholl*

## OBOES

**Shéfali Pryor**

David Papp

**Alexandre Oguey**  
PRINCIPAL COR ANGLAIS

Diana Doherty

## CLARINETS

**Dean Newcomb\***

Christopher Tingay

**Craig Wernicke**

PRINCIPAL BASS CLARINET

Christina Leonard\*

**Francesco Celata**

A/ PRINCIPAL

## BASSOONS

**Matthew Wilkie**

Fiona McNamara

**Noriko Shimada**

PRINCIPAL CONTRABASSOON

## SAXOPHONE

Christina Leonard\*

## HORNS

**Robert Johnson**

**Geoffrey O'Reilly**

PRINCIPAL 3RD

Euan Harvey

Rachel Silver

Jenny McLeod-Sneyd°

**Ben Jacks**

Marnie Sebire

## TRUMPETS

**David Elton**

Anthony Heinrichs

Yosuke Matsui\*

*Paul Goodchild*

## TROMBONES

**Ronald Prussing**

Nick Byrne

**Christopher Harris**

PRINCIPAL BASS TROMBONE

*Scott Kinmont*

## TUBA

**Steve Rossé**

## TIMPANI

**Richard Miller**

## PERCUSSION

**Rebecca Lagos**

Mark Robinson

Timothy Constable

## HARP

**Louise Johnson**

**Bold** = PRINCIPAL

**Italics** = ASSOCIATE PRINCIPAL

° = CONTRACT MUSICIAN

\* = GUEST MUSICIAN

† = SSO FELLOW

Grey = PERMANENT MEMBER OF

THE SYDNEY SYMPHONY ORCHESTRA

NOT APPEARING IN THIS CONCERT

**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-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

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](mailto: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 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  
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 & Deidre 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 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 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](mailto: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

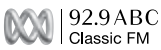
---

GOLD PARTNERS



---

SILVER PARTNERS



---

VANGUARD PARTNER



---

REGIONAL TOUR PARTNER



---

MARKETING PARTNER

