

2016
SEASON



**sydney symphony
orchestra**

David Robertson

The Lowy Chair of
Chief Conductor and Artistic Director



SERENADE
Mozart and Strauss

TEA & SYMPHONY
Fri 19 February 11am



Principal Partner



sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

CLASSICAL



Wynton Marsalis and the Jazz at Lincoln Center Orchestra
An evening of jazz standards

Special Event
Wed 24 Feb 8pm

Wynton Marsalis trumpet
Jazz at Lincoln Center Orchestra

Wynton Marsalis's Swing Symphony

Meet the Music
Thu 25 Feb 6.30pm
Kaleidoscope
Fri 26 Feb 8pm
Sat 27 Feb 8pm
▪ A BMW Season Highlight

BERNSTEIN Fancy Free – Ballet
BERNSTEIN Prelude, Fugue and Riffs
MARSALIS Swing Symphony **AUSTRALIAN PREMIERE**

David Robertson conductor
Wynton Marsalis trumpet • Francesco Celata clarinet
Jazz at Lincoln Center Orchestra



Scheherazade
Her Story Continues

Meet the Music
Wed 2 Mar 6.30pm
Thursday Afternoon Symphony
Thu 3 Mar 1.30pm
Emirates Metro Series
Fri 4 Mar 8pm

RIMSKY-KORSAKOV Scheherazade
ADAMS Scheherazade.2 – Dramatic Symphony
for violin and orchestra **AUSTRALIAN PREMIERE**

David Robertson conductor
Leila Josefowicz violin



From the Canyons to the Stars

APT Master Series
Wed 9 Mar 8pm
Fri 11 Mar 8pm
Sat 12 Mar 8pm

MESSIAEN Des canyons aux étoiles
[From the Canyons to the Stars]
with visual production by Deborah O'Grady

David Robertson conductor
Pierre-Laurent Aimard piano
Robert Johnson horn • Rebecca Lagos xyloimba
Timothy Constable glockenspiel



Crossing the Threshold

SSO at Carriageworks
Sun 13 Mar 5pm
Bay 17, Carriageworks

BOULEZ Dérive 1
DEAN Pastoral Symphony
ILLEAN New Work Premiere
GRISEY 4 Songs for Crossing the Threshold
David Robertson conductor • Jessica Aszodi soprano
Pierre-Laurent Aimard piano



Pierre-Laurent Aimard in Recital

International Pianists In Recital
Presented by Theme & Variations
Mon 14 Mar 7pm

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

SSO PRESENTS



Conchita
From Vienna with Love

Thu 3 Mar 8pm

Hits from her self-titled debut album 'Conchita'
including *Rise Like A Phoenix*, *Heroes*, *You Are Unstoppable* plus much more.

Conchita Wurst • Courtney Act
Trevor Ashley • Paul Capsis

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

SSO Fellowship 2016

The SSO Fellowship is one of the world's leading orchestral training programs. Over the course of a year, up to 18 talented young musicians have the opportunity to perform alongside and be mentored by musicians of the SSO, honing their skills in the real-world environment of professional rehearsals and orchestral concerts. They also present chamber music performances in Sydney and on tour, receive guidance from international

guest artists in masterclasses, and participate in professional development workshops.

Since the program's beginnings in 2001, Fellowship alumni have won positions in some of the finest orchestras in Europe, Asia and Australia, including nine past Fellows who now hold permanent positions with the SSO.

sydneyphilharmonic.com/fellowship

ROBERT CATTO



The 2016 SSO Fellows with Fellowship Artistic Director Roger Benedict (centre)

CREDIT SUISSE
Premier Partner



We also thank our Fellowship Patrons and Supporters for their generosity (see page 22).



TEA & SYMPHONY
FRIDAY 19 FEBRUARY, 11AM
.....
SYDNEY OPERA HOUSE CONCERT HALL



SERENADE

James Ehnes *violin-director*
**2016 SSO Fellows and
Musicians of the SSO**

WOLFGANG AMADEUS MOZART (1756–1791)
Violin Rondo in B flat, K269

RICHARD STRAUSS (1864–1949)
Serenade in E flat for 13 winds, Op.7

MOZART
Violin Rondo in C, K373

STRAUSS
***Metamorphosen* – a study for 23 solo strings**

Estimated durations:
8 minutes, 10 minutes, 5 minutes,
27 minutes

The concert will conclude at
approximately 12.05pm
.....

COVER IMAGE: Mozart playing the
violin – painting by Jean-Louis Ernest
Meissonier (1815–1891). Private
collection / Bridgeman Images





In 1770, during a visit to Rome, Mozart was awarded a papal knighthood – the Order of the Golden Spur. This would entitle him to wear a gold cross and be addressed as 'Signor Cavaliere'. Writing home to his sister, the teenage Mozart lost no opportunity to sign himself 'Chevalier de Mozart'. This anonymous portrait from 1777 shows him wearing the insignia.

Wolfgang Amadeus Mozart Two Rondos for violin and orchestra

James Ehnes *violin*

In 1772, when Mozart was 16 years old, he went on salary as a concertmaster for the new Prince-Archbishop Colloredo in Salzburg. Between then and 1781, when he was literally booted out of the Archbishop's employment, he'd composed five violin concertos, followed by an adagio, the two rondos and the marvellous Sinfonia concertante for violin and viola.

These pieces for violin with orchestra point to Mozart's own taste and skill as a performer. He was a virtuoso who could play anything, but he put musical substance ahead of technical display. Once, when he'd performed his third concerto, he wrote that it had gone as 'smoothly as oil', and everyone had praised his 'beautiful, pure tone'.

His father Leopold often urged him not to neglect his violin practice: 'You have no idea how well you play the violin. If you would only do yourself justice and play with boldness, spirit and fire, you would be the first violinist in Europe.'

In 1776, the Archbishop brought the Neapolitan violinist Antonio Brunetti to Salzburg, appointing him court music director, concert violinist and concertmaster. By this time all of Mozart's violin concertos had been written, but Brunetti played at least some of them. Leopold reported favourably on Brunetti's playing of K216 (Violin Concerto No.3 in G). And we can assume he played K207 (No.1 in B flat) and K219 (No.5 in A) because Mozart provided him with replacement slow movement for the latter and possibly a new finale for the former.

Violin Rondo in B flat, K269 (*Allegro*)

Although there's no documentary evidence, it seems plausible that this rondo was composed in 1776 or 1777 as a replacement finale for Brunetti to play in a performance of Mozart's first violin concerto (K207), which is in the same key, B flat major. It may well be this piece to which Mozart was referring in 1777 when he wrote to his father about a 'Rondo for Brunetti'.

The original finale was cast in sonata form, a fairly serious-minded form to adopt for a concerto finale. This rondo, with its skipping, jig-like rhythms, has a witty and lively demeanour that Brunetti might have found more gratifying to play.

What makes this rondo special is its compact sense of unity within diversity, what scholar Alec Hyatt King calls the 'taut intermittent dialogue between soloist and orchestra' and the 'neat interlocking between solo and first violins' – all signs, he thinks, of a more mature approach to the concerto style.

Keynotes

MOZART

Born Salzburg, 1756

Died Vienna, 1791

Mozart spent the first part of his career as a servant-musician in the court of the Prince-Archbishop of Salzburg. His duties included composition and performing, and in addition to being a virtuoso at the keyboard, he was a very accomplished violinist, capable of leading an orchestra and playing concertos. His father assured him if he kept practising he could be one of the finest violinists in Europe. But Mozart had other plans...

VIOLIN RONDOS

Mozart's two rondos for violin and orchestra were composed before he left Salzburg to make his name in Vienna. The Rondo in C major (K373) was written for a colleague at the Salzburg court, the violinist Antonio Brunetti, and was first performed on the occasion of the Archbishop's visit to Vienna in 1781. The earlier rondo, in B flat major, dates from the late 1770s and may well have been written at Brunetti's request as a substitute finale for one of Mozart's violin concertos. The rondo genre could function in two ways: as a standalone concert piece or as the finale for a concerto, since these were often cast in rondo form. The structure is not unlike the verse-chorus pattern of popular music, with a recurring theme (the rondo theme) and contrasting episodes in between.



Violin Rondo in C, K373 (*Allegretto grazioso*)

The C major rondo was written in April 1781 for Brunetti to perform at a reception given in Vienna by the Archbishop Colloredo at the home of his father Prince Rudolf Colloredo, the Imperial Vice-Chancellor. This reception was part of a series of concerts intended to show off the talents of the Archbishop's court musicians – or, to be blunt, his musical servants.

Mozart, still in the service of the Archbishop, was chafing more and more under the restrictions his employer sought to impose on him. In June, after a violent quarrel, Mozart asked for his dismissal; the request granted, he was booted from the room by the Chief Cook Count Arco, and thus freed, he lived for the rest of his life in Vienna.

The Rondo in C, however, reflects nothing of this disturbed background; it is, as Einstein put it, 'a work full of charm, sensuous delicacy and grace'. Nor does the music reveal anything of the low esteem in which Mozart held his colleague Brunetti. It is perhaps telling, though, that following the dramatic departure from his Salzburg employment, Mozart wrote no more solo music for violin.

SYDNEY SYMPHONY ORCHESTRA © 2016

ADAPTED IN PART FROM NOTES BY BRUCE BROWN AND DAVID GARRETT

Both Mozart's violin rondos call for an orchestra of two oboes, two horns and strings.

The SSO's most recent performance of a Mozart violin rondo was in 2015 when Isabelle Faust played K269 in the Mozart in the City series.

The Mozart family in a painting by Johann Nepomuk della Croce from 1780–81. Mozart's mother, who had died during their trip to Paris in 1778, is represented by the portrait on the wall.

A Disgrace...

Mozart and his father considered Antonio Brunetti a very fine violinist, but they did not much admire him personally – they found him coarse and deplored his womanising. He had made Michael Haydn's sister-in-law pregnant, and although he later married her, he had also been involved with another local woman. Mozart called him 'a thoroughly ill-bred fellow' and 'a disgrace to his master, to himself and to the whole orchestra'.

Richard Strauss

Serenade in E flat for 13 wind instruments, Op.7

Late in life, Richard Strauss would occasionally conduct his Opus 7 Serenade, muttering that it wasn't 'too bad for a music student'. He was only 17 at the time he composed this work, but he had been a music student of one sort or another for well over a decade: he began piano lessons at the age of four and violin at eight. He began composing at the age of six and when he was 11 began taking formal lessons. And of course he had grown up in the household of one of Germany's most eminent musicians, his father Franz Strauss.

Franz had overcome the social stigma of illegitimacy to become the leading horn player in the German-speaking world, and had married into a wealthy brewing family in Munich, where he was principal horn in the Court Orchestra. He was, therefore, well connected both socially and musically, a situation which was of undeniable help to the career of his son. Like Leopold Mozart, perhaps, Franz sought to influence Richard's musical development, and in particular to keep him from being

Keynotes

STRAUSS

Born Munich, 1864

Died Garmisch-Partenkirchen, 1949

Strauss was the son of one of Europe's leading horn players, and as a young man he'd been strongly influenced by his father's Classical tastes, raised on a nutritious if conservative diet of Haydn, Mozart and Beethoven. Although he wrote several chamber works and two symphonies when he was in his teens and early twenties, these abstract genres were not what captured his imagination as an adult. Instead he made his name with the evocative and storytelling possibilities of the orchestral 'tone poem' and in opera.

WIND SERENADE

Strauss completed his Opus 7 Serenade when he was just 17 years old. Late in life he would occasionally conduct it, muttering that it wasn't 'too bad for a music student'. While the aura of Mozart serenades is present in Strauss's work, a distinctive and sensuous voice also begins to emerge. Unlike a Mozart serenade – always a multi-movement work – this is in a single movement. Strauss doesn't spend much time developing themes in a symphonic sense, but rather takes great pleasure in generating beautiful melodies and warm sonorities.

◀ **As a teenager, Richard Strauss was immersed in the 'musical trinity' of his father: Mozart (above all), Haydn and Beethoven.**



contaminated by the music of Wagner. As Richard later wrote: Franz's 'musical trinity was Mozart (above all), Haydn and Beethoven. To these were added Schubert, as a song-writer, Weber and, at some distance, Mendelssohn and Spohr.' In other words Franz was an unapologetic classicist and Wagner's music was anathema to him. But not Wagner's money; Franz was a frequent member of the Bayreuth Festival Orchestra, playing in the first performances of such works as *Parsifal* and losing no opportunity to bag Wagner's music in public. Wagner, for his part, was uncharacteristically tolerant, knowing that it was one way to have a great virtuoso playing music in which the horn is indispensable.

Franz's aesthetic influence is clear in this early serenade, though the work is by no means faux-Mozart. The scoring for winds is in accordance with the Classical serenade; it was after all, a form developed for outdoor performance. Here Strauss uses two flutes, oboes and clarinets, four horns, two bassoons, with the bass provided by contrabassoon or bass tuba (there is an optional double bass part in the last two bars!). Unlike the Classical serenade – always a multi-movement work – this is in a single movement, though it might be likened to the *Andante*

New in 2016

Family concerts

From James Morrison's jazzy hits to *The Composer is Dead* with Frank Woodley, or the magic of *The Pied Piper of Hamelin*, these magical introductions to orchestral music will plant the seed for a lifetime love of orchestral music.



James Morrison Presents

Sun 20 Mar | 2pm

Family fun and jazzy hits from Dixieland to Duke Ellington, and beyond.

Benjamin Northey conductor
James Morrison
jazz trumpet and presenter



The Composer is Dead

Sun 22 May | 2pm

Stokey & Snicket

The *Composer is Dead*

Toby Thatcher conductor
Frank Woodley narrator
and *The Inspector*



The Pied Piper of Hamelin

Sun 9 Oct | 2pm

Colin Matthews

The *Pied Piper of Hamelin*
Australian premiere

Toby Thatcher conductor
Sydney Children's Choir

CONVENIENCE

SAVINGS

FLEXIBILITY

PRIORITY

All three concerts for just \$87* | 6–12 year olds | Sydney Opera House
sydneySymphony.com/subscriptions

*See T&C at sydneySymphony.com

©Emma Chichester Clark, Illustration Reproduced by permission of Walker Books Ltd, London

movements of some of Mozart's serenades. Like Mozart's, Strauss's sonata design doesn't spend much time developing themes in the symphonic sense, but rather takes great pleasure in generating beautiful melodies.

The Serenade had great consequences for young Strauss. It was the first of his works which had its premiere outside of Munich, being launched by the Dresden Tonkünstlerverein under Franz Wüllner in 1882. Wüllner had conducted the premieres of two Wagner operas, and would introduce several new works of Strauss's over the next few years. More importantly, the piece found its way into the repertoire of the Meiningen Orchestra, conducted by the legendary Hans von Bülow. A publisher who had brought out two of Strauss's early works had been fobbed off by Bülow who wrote that Strauss was 'not a genius, at best a talent, 60 per cent calculated to shock'. As a one-time intimate of Wagner's, Bülow had himself come in for some tongue-lashings from Strauss's father so may have been understandably prejudiced, but he did like the Serenade and performed it widely. The Meiningen Orchestra included some extremely fine musicians: horn player Gustav Leinhos must have enjoyed playing a part written with the expertise that Franz had taught his son; the principal clarinettist was Richard Mühlfeld, for whom Brahms wrote his late clarinet-based masterpieces. In addition, Bülow commissioned a new piece, the Suite Op.4 for the same combination, which he arranged for Strauss to conduct in the younger man's podium debut. Bülow also brought Strauss to a deeper understanding of contemporary music, notably that of Brahms. The Serenade, then, was a pivotal work in many ways for the young composer. And it was a work that Strauss kept in his own repertoire.

...the work is
by no means
faux-Mozart.

GORDON KERRY © 2007

Richard Strauss's Serenade, Op.7 calls for pairs of flutes, oboes, clarinets and bassoons, with contrabassoon and four horns.

The SSO's most recent performance of the Serenade was in an all-Strauss chamber music concert in the Utzon Room in 2014.

SOME PEOPLE VISIT
SYDNEY'S ICONS.
OTHERS STAY IN THEM.



For more than 25 years, InterContinental Sydney has lent luxury to the harbour city, and helped locals and visitors alike unlock the experiences that make it one of the best places in the world to live and stay.

Watch the sun rise over Sydney's stunning harbour from your room overlooking the Sydney Opera House or Royal Botanic Gardens, and experience why InterContinental Sydney's location, service and facilities are recognised internationally as world-class.

Book a Club room for your next stay and create a truly memorable experience.

Do you live an InterContinental life?

InterContinental Sydney
117 Macquarie Street, Sydney NSW 2000
T: +61 2 9253 9000
Visit intercontinental.com/sydney



INTERCONTINENTAL®
SYDNEY

IN OVER 170 LOCATIONS ACROSS THE GLOBE INCLUDING HONG KONG • LONDON • NEW YORK • PARIS

MORE MUSIC

MOZART'S VIOLIN MUSIC

For a selection of music from Mozart's Salzburg period, including the Violin Rondo K373, look for the Scottish Chamber Orchestra's album *Mozart Serenades*, directed by violinist Alexander Janiczek. The two works from the outdoor serenade tradition (Divertimento, K113 and Serenade K185) are preceded, appropriately, by a march. Buried in K185 is a miniature violin concerto and the album concludes with the violin rondo and an Adagio for violin and orchestra (K261).

LINN RECORDS 287

German violinist Lena Neudauer has recorded Mozart's five violin concertos, the K261 adagio and both rondos from this morning's concert with the German Radio Philharmonic Orchestra Saarbrücken Kaiserslautern conducted by Bruno Weil.

HÄNSSLER CLASSIC 93316

RICHARD STRAUSS

For a comprehensive collection of Strauss's orchestral and large chamber works, including *Metamorphosen* and both the Serenade and the Suite for winds, you can't go past the 13-CD Collector's Edition *Richard Strauss: Complete Tone Poems and Concertos*. Herbert Blomstedt conducts the strings of the San Francisco Symphony Orchestra and former SSO chief conductor Edo de Waart conducts the Netherlands Wind Ensemble.

DECCA 478 6480

For an Australian take on *Metamorphosen*, look for Simone Young's recording with the West Australian Symphony Orchestra. The rest of the disc, *Transcendent Love: The Passions of Wagner and Strauss*, features soprano Lisa Gasteen, singing Wagner's *Wesendonck Lieder* and songs by Strauss.

ABC CLASSICS 4766811

JAMES EHNES & THE SSO

James Ehnes has made two recordings with the SSO: in 2010 he recorded the Tchaikovsky concerto live in concert with Vladimir Ashkenazy conducting. The Canadian release on Onyx (4076) won a Juno Award, the Canadian Grammy. You can find it in Australia on the SSO's own label.

SSO 201206

More recently, in 2014, he recorded Vivaldi's *Four Seasons* with members of the SSO, released on Onyx with two baroque sonatas including Kreisler's arrangement of the famous 'Devil's Trill' Sonata by Tartini. This album is now available locally on SSO Live.

SSO 201601

Broadcast Diary

February–March



92.9 ABC
Classic FM

abc.net.au/classic

Friday 19 February, 8pm

BEETHOVEN ALIVE

Vladimir Ashkenazy conductor

Symphony No.1, No.8, No.7

Saturday 20 February, 8pm

BEETHOVEN ASCENDANT

Vladimir Ashkenazy conductor

James Ehnes violin

Violin Concerto, Symphony No.5

Sunday 21 February, 1pm

BEETHOVEN TRIUMPHANT

Vladimir Ashkenazy conductor

Garrick Ohlsson piano

Piano Concerto No.5, Symphony No.4

Wednesday 24 February, 9:30pm

VÄNSKÄ CONDUCTS BRAHMS

Osmo Vänskä conductor

Colin Currie percussion

Beethoven, Aho, Brahms

Wednesday 2 March, 8pm

RUSSIAN ROMANTICS (2015)

Vasily Petrenko conductor

Simon Trpčeski piano

Schultz, Tchaikovsky, Rachmaninoff

Friday 4 March, 8pm

SIBELIUS 2 (2015)

David Robertson conductor

Andrew Haveron violin

Sculthorpe, Walton, Sibelius

SSO Radio

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

sydneyphil.com/SSO_radio



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 8 March, 6pm

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

Hosted by Andrew Bukenya.

finemusicfm.com

Richard Strauss

***Metamorphosen* – a study for 23 solo strings**

In October 1943 the National Theatre in Munich was destroyed in an air raid. This was the opera house where Strauss had conducted, more than anywhere else, his own operas and those of other composers, including Wagner; Strauss's father had for years played first horn in its orchestra – no wonder the octogenarian composer regarded its destruction as the greatest catastrophe of his life. He jotted down a few bars of sketch under the title 'Mourning for Munich'. In May 1944 the Goethe House in Frankfurt – 'the most sacred place on earth' – was bombed. In February 1945 Dresden was destroyed, and in March the Vienna State Opera – the symbols of the Germanic culture which had nurtured Strauss and his music were disappearing in the fiery twilight of the Third Reich.

Between 13 March and 12 April 1945, Richard Strauss composed the work which is the weightiest of his remarkable Indian summer (which had already given birth to the Second Horn Concerto, and was to include the Oboe Concerto and the *Four Last Songs*). It was a piece of expanded chamber music, described by its subtitle: 'A Study for 23 Solo Strings'. There are ten violins, five each of violas and cellos, and three double basses. Each of these players is given individual responsibility, and all but the last player of violas, cellos, and basses have moments of solo work. The texture is almost self-defeatingly complex, and every line is significant.

Keynotes

METAMORPHOSEN

Strauss borrowed the title for this music from Goethe – a pair of scientific works in verse form called *The Metamorphosis of Plants* and *The Metamorphosis of Animals*. Alongside the philosophy is deeply felt emotion. Composed in 1944–45 and one of Strauss's last creations, *Metamorphosen* can be heard as a lament: for a 'lost Germany', for a bombed opera house...

There's a string orchestra on stage, but what we'll hear is more like chamber music – each of the 23 musicians has his or her own part to play and the sound is intimate, as the four slow themes of this heart-wrenching music undergo subtle transformation and variation. At the very end one of his themes transforms into the *Eroica* Funeral March.

◀ Strauss denied that he consciously quoted the funeral march from Beethoven's *Eroica* Symphony, claiming 'it escaped from my pen'.



SZ.PHOTO / LEBRECHT MUSIC & ARTS



◀ Strauss meeting with music critic Willi Schuh (at left) and Paul Sacher (right) in Zurich, to discuss *Metamorphosen* (1945).

Forty-five years after Schoenberg composed his *Transfigured Night*, for string sextet, Strauss similarly expands the chamber music medium into a kind of symphonic poem, bearing a great weight of emotion, with intensity heightened by allocating that weight to the many single strands of a complex texture. Both works are based on continuous development of themes, but, as Norman del Mar demonstrates in his study of Strauss, the 'metamorphoses' of the title refer not to the Lisztian principle of thematic transformation, but to Goethe's use of the term in his old age, where the metamorphoses are developments of Goethe's own mind in works (such as *Faust*) conceived over a great period of time, and the parallel processes in nature. Clearly Strauss, who had set himself in old age the task of reading Goethe's works from cover to cover, found Goethe's experience illuminating of his own.

In the main theme of *Metamorphosen* Strauss hit unintentionally on a reminiscence of the Funeral March from Beethoven's *Eroica* Symphony. He claimed it had 'escaped from his pen' as he was working on the 'Mourning for Munich' sketch, and was only gradually recognised. In the very last bars of *Metamorphosen* the whole Beethoven theme is quoted by the cellos and basses, and at this point the words in memoriam are written in the score. The central section of the work is a free fantasia in which little by little the pace of this extended slow movement is stepped up, and it becomes more fluid. Norman del Mar marvels at 'the endless range and resourcefulness of invention maintained without any of the props of classical form and within a single element of expression as well as of instrumental texture'.

There is a shortened reprise of the opening material, and a long coda, a kind of threnody. The unswerving feeling is tragic,

**'the endless range
and resourcefulness
of invention...'**

NORMAN DEL MAR

but without self-pity; not just a mourning for the passing of German culture, but an expression of the death agony of late Romanticism. In this context the apparent references to the style if not to actual phrases from Wagner's *Tristan und Isolde* is apt: this was the seminal work of the late Romantic style, and its first performance was in the Munich National Theatre.

Metamorphosen is an extraordinary, indeed unparalleled piece, one whose form and emotional content compels a search for deep meanings. Yet the stimulus to compose in this form, as so often for the supremely craftsmanlike Strauss, was a practical one. Paul Sacher, the conductor of the Zurich Collegium Musicum, had been pressing Strauss for some time to accept a commission for his string chamber orchestra. In mid-1944 Strauss accepted, and the first sketches date from September. On 25 January 1946 Sacher conducted the first performance in Zurich, supervised by Strauss.

DAVID GARRETT © 2003

Metamorphosen calls for ten violins, five violas, five cellos and three double basses.

The SSO was the first ABC orchestra to perform *Metamorphosen*, in a concert conducted by Eugene Goossens in 1952. Our most recent performance was in 2012 conducted by Vladimir Ashkenazy, and in 2014 we performed the septet version, derived from Strauss's original working score.



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@sydneyssmphony.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.sydneyssmphony.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 17763 - 1/190216 - 0515 S12

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



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 7777
Facsimile (02) 9250 7666
Website sydneyoperahouse.com

ABOUT THE ARTIST



BENJAMINE EALOVEGA

James Ehnes *violin*

Canadian virtuoso James Ehnes has performed in more than 30 countries on five continents, appearing regularly in the world's great concert halls and with many of the most celebrated orchestras and conductors.

In the 2015–2016 season he performs concerts with the Mozarteum Orchestra Salzburg, Royal Philharmonic Orchestra, New York Philharmonic, Orchestre National de France, National Symphony Orchestra (Washington DC) and Danish National, Melbourne, Sydney and San Diego symphony orchestras. He returns to London's Wigmore Hall for two recitals, embarks on an extensive national recital tour of Canada, and appears with the Ehnes Quartet on tour in Europe, Korea and North America. He also leads the winter and summer festivals of the Seattle Chamber Music Society, where he is the Artistic Director.

James Ehnes has an extensive discography of more 40 recordings featuring music ranging from JS Bach to John Adams. Recent projects include Vivaldi's *Four Seasons* (recorded with the SSO), an album of Franck and Strauss sonatas, a recording of Aaron Jay Kernis's *Two Movements (with Bells)*, music by Berlioz, Janáček, Khachaturian, Shostakovich and Britten, the complete violin works of Prokofiev and four CDs of the music of Béla Bartók, as well as a recording of Tchaikovsky's complete works for violin.

Future releases will include music by Debussy, Respighi, Elgar and Beethoven. His recordings have been honoured with many international awards and prizes, including a Grammy, a Gramophone and ten Juno Awards, including a Juno for his recording with the SSO and Vladimir Ashkenazy of the Tchaikovsky concerto.

Born in 1976 in Brandon, Manitoba, James Ehnes began studying violin aged four and at nine became a protégé of Canadian violinist Francis Chaplin. He studied with Sally Thomas at the Meadowmount School of Music and from 1993 to 1997 at the Juilliard School. James Ehnes is a Member of the Order of Canada.

James Ehnes plays the Marsick Stradivarius (1715). His most recent visit to the SSO was in 2014 when he played Prokofiev's second violin concerto, and Vivaldi's *Four Seasons*, which he directed from the violin.

www.jamesehnes.com

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 CREDIT
SUISSE, RACHEL &
GEOFFREY O'CONNOR AND
SYMPHONY SERVICES
INTERNATIONAL



Andrew Haveron
CONCERTMASTER



Dene Olding
CONCERTMASTER

FIRST VIOLINS

Kirsten Williams

ASSOCIATE CONCERTMASTER

Fiona Ziegler

ASSISTANT CONCERTMASTER

Léone Ziegler

Kathryn Chilmald*

Bridget O'Donnell†

Brett Yang†

SECOND VIOLINS

Emily Long

Nicole Masters

Monique Irik°

Benjamin Tjoat†

VIOLAS

Roger Benedict

PRINCIPAL VIOLA &
ARTISTIC DIRECTOR, SSO FELLOWSHIP

Graham Hennings

Justine Marsden

Julia Doukakist†

Nathan Greentree†

CELLOS

Catherine Hewgill

Kristy Conrau

HyungSuk Bae†

Bethan Lillicrap†

DOUBLE BASSES

Alex Henery

Jaan Pallandi

John Keene†

FLUTES

Carolyn Harris

A/ ASSOCIATE PRINCIPAL

Stephanie Vici†

OBOES

Shefali Pryor

Joshua Oates†

CLARINETS

Francesco Celata

Sandra Ismail†

BASSOONS

Noriko Shimada

PRINCIPAL CONTRABASSOON

Todd Gibson-Cornish*

Justin Sun†

HORNS

Ben Jacks

Geoffrey O'Reilly

PRINCIPAL 3RD

Euan Harvey

Ben Messengers†

Bold = PRINCIPAL

Italics = ASSOCIATE PRINCIPAL

° = CONTRACT MUSICIAN

* = GUEST MUSICIAN

† = SSO FELLOW

www.sydneyphilharmonicsymphony.com/SSO_musicians

www.sydneyphilharmonicsymphony.com/fellowship

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
Goetz Richter

Sydney Symphony Orchestra Council

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

HONORARY COUNCIL MEMBERS

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

Sydney Symphony Orchestra Staff

MANAGING DIRECTOR
Rory Jeffes
EXECUTIVE TEAM ASSISTANT
Lisa Davies-Galli

ARTISTIC OPERATIONS

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

Library

Anna Cernik
Victoria Grant
Mary-Ann Mead

LEARNING AND ENGAGEMENT

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

ORCHESTRA MANAGEMENT

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

SALES AND MARKETING

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

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

Box Office

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

Publications

PUBLICATIONS EDITOR &
MUSIC PRESENTATION MANAGER
Yvonne Frindle

EXTERNAL RELATIONS

DIRECTOR OF EXTERNAL RELATIONS
Yvonne Zammit

Philanthropy

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

Corporate Relations

CORPORATE PARTNERSHIPS EXECUTIVE
Paloma Gould

Communications

HEAD OF COMMUNICATIONS
Bridget Cormack
PUBLICIST
Caitlin Benetatos
MULTIMEDIA CONTENT PRODUCER
Kai Raisbeck

BUSINESS SERVICES

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

PEOPLE AND CULTURE

IN-HOUSE COUNSEL
Michel Maree Hrycz

SSO PATRONS

Maestro's Circle

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

- Peter Weiss AO *Founding President* & Doris Weiss
- Terrey Arcus AM *Chairman* & Anne Arcus
- Brian Abel
- Tom Breen & Rachel Kohn
- The Berg Family Foundation
- John C Conde AO
- Andrew Kaldor AM & Renata Kaldor AO
- Vicki Olsson
- Roslyn Packer AO
- David Robertson & Orli Shaham
- Penelope Seidler AM
- Mr Fred Street AM & Dorothy Street
- Brian White AO & Rosemary White
- Ray Wilson OAM in memory of the late James Agapitos OAM



David Robertson

Chair Patrons

- | | |
|--|--|
| David Robertson
<i>The Lowy Chair of</i>
Chief Conductor and
Artistic Director | Catherine Hewgill
Principal Cello
<i>The Hon. Justice AJ &</i>
<i>Mrs Fran Meagher Chair</i> |
| Roger Benedict
Principal Viola
<i>Kim Williams AM &</i>
<i>Catherine Dovey Chair</i> | Robert Johnson
Principal Horn
<i>James & Leonie Furber Chair</i> |
| Kees Boersma
Principal Double Bass
<i>SSO Council Chair</i> | Scott Kinmont
Associate Principal Trombone
<i>Audrey Blunden Chair</i> |
| Umberto Clerici
Principal Cello
<i>Garry & Shiva Rich Chair</i> | Leah Lynn
Assistant Principal Cello
<i>SSO Vanguard Chair</i>
<i>With lead support from</i>
<i>Taine Mofarrige, Seamus R</i>
<i>Quick, and Chris Robertson</i>
<i>& Katherine Shaw</i> |
| Kristy Conrau
Cello
<i>James Graham AM &</i>
<i>Helen Graham Chair</i> | Nicole Masters
Second Violin
<i>Nora Goodridge Chair</i> |
| Timothy Constable
Percussion
<i>Justice Jane Mathews AO</i>
<i>Chair</i> | Elizabeth Neville
Cello
<i>Ruth & Bob Magid Chair</i> |
| Lerida Delbridge
Assistant Concertmaster
<i>Simon Johnson Chair</i> | Shefali Pryor
Associate Principal Oboe
<i>Mrs Barbara Murphy Chair</i> |
| Diana Doherty
Principal Oboe
<i>John C Conde AO Chair</i> | Emma Sholl
Associate Principal Flute
<i>Robert & Janet Constable</i>
<i>Chair</i> |
| Jane Hazelwood
Viola
<i>Bob & Julie Clampett Chair</i>
<i>in memory of</i>
<i>Carolyn Clampett</i> | Kirsten Williams
Associate Concertmaster
<i>I Kallinikos Chair</i> |



CHRISTIE BREWSTER

Long-term SSO patron Vicki Olsson and Concertmaster Andrew Haveron with the 1757 Guaragnini violin that she has generously loaned to the orchestra. Vicki said that purchasing a fine violin had been in the back of her mind for a long time. 'Buying an instrument to loan to the Sydney Symphony Orchestra...it just made perfect sense to me and it came together very naturally.' Andrew chose the violin over a three-week period, during which he tried more than 30 instruments. In the end he returned to the very first violin he'd tried!

FOR INFORMATION ABOUT THE CHAIR PATRONS PROGRAM CALL (02) 8215 4625, AND FOR THE INSTRUMENT FUND CONTACT ROSEMARY SWIFT rosemary.swift@sydneyssymphony.com

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
Howard Connors
Dr Colin Goldschmidt
The Greatorex Foundation
Rory & Jane Jeffes
In memory of George
Joannides
In memoriam
Dr Reg Lam-Po-Tang
Mr Ervin Katz
The Hon. Paul Keating
Robert McDougall
Barbara Maidment
Mora Maxwell
Taine Moufarrige
Ms Jackie O'Brien
Mr & Mrs Nigel Price
Chris Robertson & Katherine
Shaw

SSO PATRONS

Playing Your Part

Rodney Rosenblum AM &
Sylvia Rosenblum
Dr Evelyn Royal
Manfred & Linda Salamon
Dr Agnes E Sinclair
Geoff Stearn
John & Jo Strutt
Mr Robert & Mrs Rosemary
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
Roslynne 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
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
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 Mulvenay
Darrol Norman & Sandra
Horton
Judith Olsen
Mr & Mrs Ortis
Andrew Patterson & Steven
Bardy
In memory of Sandra Paul
Pottinger
Mark Pearson
Mr Stephen Perkins
Almut Piatti
D E Pidd
Dr John I Pitt
The Hon. Dr Rodney Purvis AM
& Mrs Marian Purvis
Dr Raffi Qasabian &
Dr John Wynter
Mr Patrick Quinn-Graham
Ernest & Judith Rapee
In memory of Katherine
Robertson
Mr David Robinson
Dr Colin Rose
Lesley & Andrew Rosenberg
Mr Shah Rusiti
Ann Ryan
Jorie Ryan for Meredith Ryan
In memory of H St P Scarlett
George & Mary Shad
Victoria Smyth
Judith Southam
Mr Dougall Squair
Fred & Mary Stein
Catherine Stephen
The Hon. Brian Sully AM QC
The Taplin Family
Pam & Ross Tegel
Mildred Teitler
Dr & Mrs H K Tey
Dr Jenepher Thomas
Kevin Troy
Judge Robyn Tupman
John & Akky van Ogtrop
Dr Alla Waldman
In memory of Denis Wallis
Henry & Ruth Weinberg

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

ALLEGRO PATRONS

\$500-\$999

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

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

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

Erika Pidcock
Anne Pittman
John Porter & Annie Wesley-Smith
Michael Quailay
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 Walledge
Ms Roberta Woolcott
Dr Wayne Wong
Paul Wyckaert
Anonymous (26)

SSO Patrons pages correct as of 1 January 2016



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

SUPPORT THE SSO EDUCATION FUND.

Call: (02) 8215 4650

Email: philanthropy@sydneyssosymphony.com

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



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



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

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS

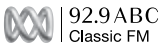


OFFICIAL CAR PARTNER

GOLD PARTNERS



SILVER PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER



MARKETING PARTNER

