

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

F A M I L Y C O N C E R T S

Carnival of the (Australian) Animals

FAMILY CONCERTS

Sunday 24 September, 2pm



WELCOME

FAMILY CONCERTS

Welcome to a very special family concert!

Today we explore orchestral music that represents animals. Saint-Saëns' original music evokes the size, the shape, the sounds and the personality of animals from the elephant to the lion to a kangaroo. And in this performance, Bradley Trevor Greive's witty and informative script leads us into the world of Australian and endangered species. We are thrilled to introduce the 'Atlas of Living Australia' to your families today. At home after the concert you can explore the species in your locality using the website ala.org.au

After the concert, look for the unique wildlife on the foyer screens. Climb up to the Northern Foyer, follow the purple carpet down the stairs to the Kids Activity Zone. Explore some unusual animal sound-making objects in the Exotic Instruments display. Stop by the Percussion Club to play some animal rhythms with Saint-Saëns. Join *Dangerous Creatures* composer Matthew Hindson at the Composing Wall to compose your own animal motif. Don't forget you can get techno down in the Mobile Orchestra.

And in a special treat – after the concert – you can see some real live Aussie animals with the keepers at the Zoomobile down on ground level under the main stairs as you exit the Sydney Opera House.



Linda Lorenza

Director of Learning & Engagement
Sydney Symphony Orchestra

kids ACTIVITY ZONE

Special sighting!

After the concert, head down to the ground level under the main stairs to meet some living Australian animals in the Taronga Community Zoomobile (until 4pm).



Composing Wall

Test out your musical ideas for a lyrebird lullaby or dugong duet. Meet *Dangerous Creatures* composer Matthew Hindson as you hear your composition in an exclusive world premiere. (Post concert only)

Exotic Instruments
Exotic = originating in or characteristic of a distant country. Just like animals, instruments can look unusual and make amazing sounds.

Mobile Orchestra
Get techno. Make animal music to groovy beats on our mobile devices.

Percussion Club

Join Melanie Young to play along on claves, drums and tambourines to Saint-Saëns' *Carnival of the Animals* themes.

F A M I L Y C O N C E R T S

Animal Onesie Selfie Corner

Find the SSO banner and platform. Capture your own carnival moment. Share your photo on social media with hashtag **#sydsymph** and tag us to win your own copy of *The Bush Concert* book.

@sydneysymphony

@sydneysymphonyorchestra

@sydsymph



FAMILY CONCERTS

SUNDAY 24 SEPTEMBER, 2PM

SYDNEY OPERA HOUSE CONCERT HALL

CARNIVAL OF THE (AUSTRALIAN) ANIMALS

Toby Thatcher *conductor*

Laurence Matheson *piano*

Peter de Jager *piano*

Richard Morecroft *narrator*

CAMILLE SAINT-SAËNS (1835–1921)

Carnival of the (Australian) Animals

with words by Bradley Trevor Greive

See page 6 for a list of today's menagerie

Laurence Matheson, piano

Peter de Jager, piano

Richard Morecroft, narrator

MATTHEW HINDSON (born 1968)

Four movements from *Dangerous Creatures*

with words by Chris Jarvis

Spiders

Army Ants

Scorpions

Rhinoceros Tango

Richard Morecroft, narrator

.....
The concert will be performed
without interval and will conclude
at approximately 3pm.
.....

COVER IMAGE: Illustrations by Nadya
Art (Shutterstock)

**Join us in the Northern Foyer after the concert
for our musical Activity Zone for kids!**



Principal Partner

ABOUT THE MUSIC

Carnival of the (Australian) Animals

Music: Saint-Saëns' *Carnival of the Animals* – Grand Zoological Fantasy

Words: Bradley Trevor Greive

BTG's poems are listed first for each musical section, followed by Saint-Saëns' original animal titles:

1. Introduction – A Toast to Camille Saint-Saëns' Ghost
Royal March of the Marsupial Lion – His Terrifying Majesty
Introduction and Royal March of the Lion
2. Nature's Most Gifted Artist – The Superb Lyrebird
Hens and Roosters
3. Swift Animals – The Emu's Crazy Legs
Wild Asses (Speedy Animals)
4. Slow Animals – The Koala and the Blobfish
Tortoises
5. The Happy Heavyweight – The Dugong
The Elephant
6. Hopping Animals – All you Need to Know About the 67 Species of Macropods
Kangaroos
7. God's Aquarium – The Coral Reef
Aquarium
8. Omniaudient (All-Hearing) Animals with Long Ears – The Greater Bilby
Personages with Long Ears
9. The Boobook in the Depth of Night – Nature's After-Party
The Cuckoo in the Depths of the Forest
10. Keep Australia Beautiful, Or Else! – The Australian Tiger Beetle
Aviary
11. Looking for Trouble – The Mulga Snake
Pianists
12. Little Whiskers, Big Hearts – The Passionate Antechinus
Fossils
13. The View from Heaven – Soaring with the Wedge-Tailed Eagle
The Swan
14. Finale – A Land of Countless Wonders
Grand Finale

Camille Saint-Saëns

Born Paris, 1835

Died Algiers, 1921

Saint-Saëns reminded many people of a bird, with his hooked nose, his stocky frame perched on thin legs, and his way of bouncing along energetically, so that you could recognise him even from a distance by his walk. A parrot,

perhaps, and a talkative one – loud-voiced and noisily opinionated.

He also struck those who knew him as childlike in a way, in spite of his great and unquestioned mastery of his art. No wonder he wrote one of the most enduring musical entertainments for children of all ages!

Saint-Saëns began his career as a prodigy – precocious both as a pianist and as a composer



and mastering everything he tackled with disconcerting ease. When he gave his first public concert, aged ten, he played a Mozart piano concerto and then offered to perform any one of the 32 piano sonatas of Beethoven (from memory!) as an encore.

But despite tremendous talent and all outward signs of professional success, Saint-Saëns' personal life was not very happy. He married late, the marriage broke down, and his two young sons died tragically. Saint-Saëns' paternal instincts found a substitute in his relationships with his students at the *École Niedermeyer*, founded to train church organists and choirmasters. One of these, the budding composer Gabriel Fauré, became a lifelong friend, almost the son Saint-Saëns was never granted. With friends such as Fauré, Saint-Saëns enjoyed bantering, and many private jokes.

Carnival of the Animals

About 1861 Saint-Saëns promised his students a 'grand zoological fantasy'; he finally got around to writing it 25 years later! The result is a collection of 14 musical miniatures, each depicting a different animal.

Carnival of the Animals was intended as a surprise for the famous cellist Lebouc, for whom *The Swan* was written. (Michel Fokine later used

this as the music for *The Dying Swan*, the ballet solo that he choreographed for Anna Pavlova.) *The Swan* was the only part of the *Carnival* Saint-Saëns allowed to be published or even performed during his lifetime. He was afraid that this light-hearted musical creation would harm his reputation as a serious composer. Nevertheless, it is a very good member of a rare species – the musical joke.

The *Carnival* can be enjoyed as an amusing characterisation in music of various animals. That is the level on which it is usually taken, and which has inspired the narrations with which it is often accompanied. [The most famous verses are those by Ogden Nash, which begin with the useful couplet: 'Camille Saint-Saëns was wracked with pains, When people addressed him as "Saint Sains":']

But *Carnival of the Animals* is also a private joke, conceived by a musician for musicians. It's full of witty references to other composers and other pieces of music (to name just two: you'll hear a very slow version of the Can-Can in *Tortoises* and Saint-Saëns' own *Danse macabre* in *Fossils*) – no doubt the original listeners recognised even more!

ADAPTED FROM A NOTE BY DAVID GARRETT © 2013

Bradley Trevor Greive

Born Hobart, 1970

Bradley Trevor Greive AM is an author, artist, naturalist, actor, adventure sportsman and media personality. He began his career in the Australian Army but in 1993 'gave up regimented life of the military elite to undertake a series of underpaid but creatively enlightening positions, including stints in advertising, modelling and table waiting'.

Since then he has written more than 20 books, of which the best-known is *The Blue Day Book* (2000), an uplifting collection of amusing animal photos and inspirational texts. In 2000 he also joined the ranks of the Taronga Foundation, supporting and sponsoring wildlife.

His creative projects – too numerous and varied to list here – have included cartooning, a collaboration with wildlife photographer

Mitsuaki Iwago (*Priceless – The Vanishing Beauty of a Fragile Planet*), voicing the Albatross in *Finding Nemo*, travelling to Antarctica, programs with presenter Christopher Lawrence on ABC Radio, producing *An Intimate Evening With John Cleese* (starring Cleese and featuring Richard Morecroft), living in Alaska while

researching a book on brown bears and Tlingit culture, and taking on the role of Executive Creative Consultant to Disney Global Creative.

In 2016 he wrote his Australian-themed set of verses for *Carnival of the Animals*, premiered by the Tasmanian Symphony Orchestra. He lives on a remote farm on the east coast of Tasmania.

Dangerous Creatures

Music: Matthew Hindson

Words: Chris Jarvis

Spiders

Army Ants

Scorpions

Rhinoceros Tango

This piece was conceived as a contemporary 'Carnival of the Animals', but filled with animals that can hurt or harm us. They range from the enormous (*Rhinoceros Tango*, *Big Black Bears*) to the tiny (*Spiders*, *Army Ants* and *Scorpions*). In addition to portraying the animals themselves, some of the movements depict their interactions with humans: for example, waking at night to

find a scorpion in one's tent! The original work is in seven movements, concluding with *Humans*, the most dangerous creature of all. Today we perform a selection of four movements. The accompanying poems are by BBC presenter Chris Jarvis and were written for the premiere by the London Philharmonic Orchestra in 2009.

Matthew Hindson

Born Wollongong, 1968

Matthew Hindson is one of the most-performed and commissioned composers of his generation. His works have been performed by ensembles and orchestras throughout Australia and overseas, and he has been featured at national and international festivals, with orchestras and by Musica Viva. His music has been used for dance by such companies as the Birmingham Royal Ballet, San Francisco Ballet, Ballett Schindowski and the Sydney Dance Company, and earlier this year Sydney audiences heard his music when the Australian Ballet performed David Bintley's *Faster*.

His music often displays influences of popular music styles within a classical music context, and is characterised by directness and immediacy. And his innate sense of drama, wit



BEX PHOTOGRAPHY

and spontaneous joie de vivre has enabled him to break down barriers and reach new audiences.

hindson.com.au

THE ARTISTS



JULIAN KINGHA

Toby Thatcher *conductor*

SSO Assistant Conductor, supported by Rachel & Geoffrey O'Connor and Symphony Services International

Toby Thatcher was born in Melbourne and raised in Sydney, where he studied at the Conservatorium of Music and participated in the Symphony Australia Young Conductor Development Program. He subsequently completed a Master's degree at the Royal Academy of Music in London, where he studied oboe as well as participating in international conducting masterclasses. In his final year of studies he performed with the Philharmonia Orchestra and London Sinfonietta and was offered a trial with the Royal Philharmonic Orchestra for the position of Principal Cor Anglais.

After graduating, he was a finalist and prize winner at the 2015 Georg Solti International Conducting Competition. That same year he won a Neeme Järvi Prize at the Menuhin Festival and was appointed Assistant Conductor to the SSO. In 2016 he received Sydney University's Outstanding Achievements of Young Alumni Award and the Brian Stacey Award for Australian Conductors, and he was recently invited by the Salzburg Festival to apply for their prestigious Young Conductors Award. He is founder and director of the London-based Ensemble Eroica and conductor of contemporary music group Ensemble x.y. This year for the SSO, Toby Thatcher has conducted concerts in the Playlist, Family, and Mozart in the City series, as well as on tour in Central West NSW.



Richard Morecroft *narrator*

Richard Morecroft is one of Australia's most familiar television faces, particularly as the ABC's nightly news presenter for 20 years, the host of many wildlife documentaries and, most recently, the SBS quiz *Letters and Numbers*. He is particularly remembered for reading the TV news with a baby flying fox wrapped up inside his shirt. The book and film *Raising Archie* told the story of his fostering the little bat until its eventual release into the wild.

Richard Morecroft's enthusiasm for the natural world has been a lifelong commitment and he has been a Trustee of the World Wide Fund for Nature (WWF), Patron of the Wildlife Information and Rescue Service (WIRES) and is a Governor of the Taronga Zoo Foundation.

Together with his partner Alison Mackay, he has authored books on wildlife for children and adults.

Richard Morecroft appears by arrangement with Saxton Speakers Bureau.





Laurence Matheson

piano

Melbourne pianist Laurence Matheson studied with Tim Young at the Australian National Academy of Music, having previously been involved in the Young ANAM program (2005–08). He participated twice in the final of the ANAM Chamber Music Competition and won the ANAM Directors' Prize. He has also performed at the Melbourne Recital Centre and in broadcasts on ABC Classic FM and 3MBS FM. As a concerto soloist he has appeared with Orchestra Victoria, the ANAM Orchestra, Preston Symphony and South Melbourne Symphony Orchestra. He has also played in the Melbourne Symphony Orchestra, Orchestra Victoria and the Opera Australia Orchestra (with Opera Australia and as soloist with the Australian Ballet). Chamber projects include collaborations with Paavali Jumppanen, Michael Houstoun, the Aurora Ensemble, Peter Hill, Anthony Marwood, Kathy Stott and Lisa Moore; and Wilma Smith, Sophie Rowell and Tim Young are among his regular chamber music partners. In 2016 he was an ANAM Fellow, appearing in concerts throughout Melbourne and outside Victoria, and in a solo recital at the Melbourne Recital Centre. This year he appears with the Melbourne Youth Orchestra, Wilma and Friends, and performs in the 4MBS and Melbourne festivals and the Sydney Opera House Utzon Room series. He is also an accomplished harpsichordist, has directed the ANAM Orchestra and was commissioned to write for Victorian Opera's 2012 production of *Cinderella*.



Peter de Jager

piano

Peter de Jager is a Melbourne-based pianist, harpsichordist and composer. His diverse repertoire encompasses all periods of western classical music as well as musical theatre and cabaret. He is on the faculty of the Australian National Academy of Music as an Associate Artist, and works regularly as a collaborative pianist, particularly with Trio Bresciani. Performance highlights include the solo piano part in Messiaen's *Turangalila-Symphonie* (Melbourne Youth Orchestra, 2011), all five major keyboard works of Iannis Xenakis (2016 Bendigo International Festival of Exploratory Music), and participating in the Lucerne Festival Academy under the direction of Pierre Boulez. He won the inaugural Australian International Chopin Competition in 2011, and in 2016 he was awarded second prize in the Australian National Piano Award. In 2013 he recorded an album of French oboe sonatas with Ben Opie, and a solo album is forthcoming. In 2014 he was awarded the Freedman Fellowship and he used the \$15,000 prize to commission the 98-minute Piano Sonata by Chris Dench. He has performed this in Australia and Europe for which he received the accolade of Performance of the Year in the 2017 Art Music Awards. As a composer, Peter de Jager has received commissions and performances from Astra, the Melbourne Chamber Orchestra, Speak Percussion, Syzygy and Arcadia Winds, and he co-wrote *Reception: The Musical* with Bethany Simons. He is currently producing his first album of chamber music, *Crystals*.

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

FIRST VIOLINS

Lerida Delbridge

Assistant Concertmaster

Brielle Clapson
Alexandra Mitchell
Alexander Norton
Madeleine Boud*
Gemma Leet

SECOND VIOLINS

Kirsty Hilton

Principal

Marianne Edwards
Associate Principal

Emma Jezek
Assistant Principal
Rebecca Gill
Monique Irik
Bridget O'Donnell†

VIOLAS

Justin Williams

Assistant Principal

Felicity Tsai
Martin Alexander†
Stephen Wright*

CELLOS

Catherine Hewgill

Principal

Leah Lynn

Assistant Principal

Elizabeth Neville
Nils Hobiger†
Ruben Palma†

DOUBLE BASSES

Kees Boersma

Principal

David Campbell
Alanna Jones†

FLUTES

Nicola Crowe*

Kim Falconer†

OBOES

Shefali Pryor

Associate Principal

Joshua Oates†

CLARINETS

Francesco Celata

A/ Principal

David McGregor†

BASSOONS

Todd Gibson-Cornish

Principal

Christopher Haycroft†

HORNS

Carla Blackwood*

Michael Dixon*

Jenny McLeod-Sneyd°

Alice Yang†

TRUMPETS

Anthony Heinrichs

Jenna Smith†

TROMBONES

Scott Kinmont

Associate Principal

Mitchell Nissen*

Amanda Tillett†

TUBA

Steve Rossé

Principal

TIMPANI

Sami Butler†

PERCUSSION

Sami Butler†

Joshua Hill*

Hugh Tidy*

HARP

Julie Kim*

CELESTA

Susanne Powell*

* = GUEST MUSICIAN

† = SSO FELLOW

www.sydneyphilharmonics.com/SSO_musicians

SYDNEY SYMPHONY ORCHESTRA

Founded in 1932 by the ABC, the SSO has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the Sydney Opera House, the SSO gives more than a hundred performances throughout Sydney and NSW each year. International tours have earned the SSO worldwide recognition and it is well on its way to becoming the premier orchestra of the Asia Pacific region.

The SSO's performances encompass

masterpieces from the classical repertoire, music by some of the finest living composers, special events, and collaborations with guest artists and ensembles from all genres, reflecting the orchestra's versatility and diverse appeal. And the award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people in Sydney and throughout NSW.

BEHIND THE SCENES

Sydney Symphony Orchestra Board

Terrey Arcus AM *Chairman*
Andrew Baxter
Ewen Crouch AM
Catherine Hewgill
Jennifer Hoy
David Livingstone
The Hon. Justice AJ Meagher
Karen Moses
John Vallance

Sydney Symphony Orchestra Council

Geoff Ainsworth AM
Doug Battersby
Christine Bishop
The Hon. John Della Bosca MLC
John C Conde AO
Alan Fang
Erin Flaherty
Dr Stephen Freiberg
Robert Joannides
Simon Johnson
Gary Linnane
Helen Lynch AM
David Maloney AM
Justine 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
Brian White
Rosemary White

HONORARY COUNCIL MEMBERS

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

Concertmasters Emeritus

Donald Hazelwood AO OBE
Dene Olding AM

Sydney Symphony Orchestra Staff

ACTING MANAGING DIRECTOR
John Horn
EXECUTIVE ADMINISTRATOR
Helen Maxwell

ARTISTIC OPERATIONS

DIRECTOR OF ARTISTIC PLANNING
Raff Wilson
ARTIST LIAISON MANAGER
Ilmar Leetberg

Library

Victoria Grant
Mary-Ann Mead

LEARNING AND ENGAGEMENT

DIRECTOR OF LEARNING & ENGAGEMENT
Linda Lorenza
EMERGING ARTISTS PROGRAM MANAGER
Rachel McLarin
EDUCATION MANAGER
Amy Walsh
Tim Walsh
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
Jack Woods
STAGE MANAGER
Suzanne Large
PRODUCTION COORDINATORS
Elissa Seed
Brendon Taylor
HEAD OF COMMERCIAL PROGRAMMING
Mark Sutcliffe

SALES AND MARKETING

DIRECTOR OF SALES & MARKETING
Mark J Elliott
SENIOR SALES & MARKETING MANAGER
Penny Evans
MARKETING MANAGER, SUBSCRIPTION
SALES
Simon Crossley-Meates
MARKETING MANAGER, CLASSICAL SALES
Matthew Rive
SENIOR GRAPHIC DESIGNER
Christie Brewster
GRAPHIC DESIGNER
Tessa Conn
MARKETING MANAGER, DIGITAL & ONLINE
Meera Gooley

SENIOR ONLINE MARKETING COORDINATOR
Jenny Sargent
MARKETING COORDINATOR
Doug Emery

Box Office

MANAGER OF BOX OFFICE SALES &
OPERATIONS
Lynn McLaughlin
BOX OFFICE SALES & SYSTEMS MANAGER
Emma Burgess
CUSTOMER SERVICE REPRESENTATIVES
Rosie Baker
Michael Dowling
Shareeka Helaluddin

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
Claire Whittle
TRUSTS & FOUNDATIONS OFFICER
Sally-Anne Biggins

Corporate Relations

A/ HEAD OF CORPORATE RELATIONS
Benjamin Moh
CORPORATE RELATIONS COORDINATOR
Mihka Chee

Communications

HEAD OF COMMUNICATIONS
Bridget Cormack
PUBLICIST
Alyssa Lim
MULTIMEDIA CONTENT PRODUCER
Daniela Testa

BUSINESS SERVICES

INTERIM DIRECTOR OF FINANCE
Christopher Brennan
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

Learning & Engagement

PHOTO: Keith Saunders



Sydney Symphony Orchestra 2017 Fellows

The Fellowship program receives generous support from the Estate of the late Helen MacDonnell Morgan

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*
The late Mrs T Merewether OAM *Horn Chair*
Paul Salteri AM & Sandra Salteri *Violin and Viola Chairs*
In Memory of Joyce Sproat *Viola Chair*
Mrs W Stening *Cello Chairs*
June & Alan Woods Family Bequest *Bassoon Chair*
Anonymous *Oboe Chair*
Anonymous *Trumpet Chair*
Anonymous *Double Bass Chair*

FELLOWSHIP SUPPORTING PATRONS

Bronze Patrons & above
Mr Stephen J Bell
Bennelong Arts Foundation
The Greatorex Foundation
Dr Gary Holmes & Dr Anne Reeckmann
Dr Barry Landa
Gabriel Lopata
The Dr Lee McCormick Edwards Charitable Foundation
Drs Eileen & Keith Ong
Dominic Pak & Cecilia Tsai
Dr John Yu AC
Anonymous (1)

TUNED-UP!

Bronze Patrons & above
Antoinette Albert
Ian & Jennifer Burton
Ian Dickson & Reg Holloway
Drs Keith & Eileen Ong
Tony Strachan
Susan & Isaac Wakil

MAJOR EDUCATION DONORS

Bronze Patrons & above
Beverley & Phil Birnbaum
The late Mrs PM Bridges OBE
Bob & Julie Clampett
Howard & Maureen Connors
Kimberley Holden
Mrs WG Keighley
Roland Lee
Mr & Mrs Nigel Price
Mr Dougall Squair
Mr Robert & Mrs Rosemary Walsh
Anonymous (1)



sydney symphony orchestra

David Robertson
Chief Conductor and Artistic Director

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

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



Sydney Opera House Trust

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

Principal Partner

SAMSUNG

Executive Management

Louise Herron AM *Chief Executive Officer*
Ian Cashen *Director, Building*
Michelle Dixon *Director, Safety, Security & Risk*
Kate Dundas *Director, Performing Arts*
Louise Ingram *Chief Financial Officer (Acting)*
Jade McKellar *Director, Visitor Experience*
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



SYMPHONY SERVICES INTERNATIONAL

Clocktower Square, Shops 6-9
35 Harrington Street,
The Rocks 2000
Telephone (02) 8215 4666
Facsimile (02) 8215 4669
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 David Cooper

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

18188 - 1/220917 - 40 S88

PAPER PARTNER

K.W.DOGGETT Fine Paper

SALUTE

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



TECHNOLOGY PARTNER



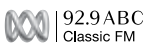
GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER

