



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

Dream Sequence

Sunday 15 October 2017

CARRIAGEWORKS





CLASSICAL



Rachmaninoff on Fire

SIBELIUS Scene with Cranes from Kuolema
DEAN Fire Music
RACHMANINOFF Piano Concerto No.3

Brett Dean conductor
Piers Lane piano

Meet the Music

Wed 18 Oct, 6.30pm
 Thursday Afternoon Symphony
Thu 19 Oct, 1:30pm
 Emirates Metro Series
Fri 20 Oct, 8pm



Sibelius & Mahler

SIBELIUS King Christian II: Highlights from the Suite
SIBELIUS Violin Concerto
MAHLER Symphony No.1

Thomas Søndergård conductor
Janine Jansen violin

APT Master Series

Wed 25 Oct, 8pm
Fri 27 Oct, 8pm
Sat 28 Oct, 8pm
 ■ A BMW Season Highlight
 Mondays @ 7
Mon 30 Oct, 7pm



Katie Noonan's Elixir with Michael Leunig

Gratitude and Grief

Katie Noonan returns to the SSO in a new collaboration with Australia's "poet laureate" Michael Leunig and her trio Elixir.

Iain Grandage conductor • **Katie Noonan** soprano
Stephen Magnusson guitar • **Zac Hurren** saxophone

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Meet the Music
Thu 2 Nov, 6.30pm
 Kaleidoscope
Fri 3 Nov, 8pm
Sat 4 Nov, 8pm
 ■ A BMW Season Highlight



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An SSO Family Concert

FERGUSON The Bush Concert
 (based on the book by Helga Visser).

Toby Thatcher conductor
Barry Conrad narrator

Family Concerts

Sun 5 Nov, 2pm



Beethoven One

Marwood and the SSO Fellows

BEETHOVEN Symphony No.1
VASKS Distant Light – Violin Concerto

Anthony Marwood violin-director
SSO Fellows

Tea & Symphony

Fri 17 Nov, 11am
complimentary morning tea from 10am

VLADIMIR ASHKENAZY'S SHOSTAKOVICH TRIBUTE



Dramatic Shostakovich

SHOSTAKOVICH
 Lady Macbeth of Mtsensk: Passacaglia
 Violin Concerto No.1
 Symphony No.5.

Vladimir Ashkenazy conductor
Ray Chen violin

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Fri 10 Nov, 8pm
Sat 11 Nov, 2pm
 Mondays @ 7
Mon 13 Nov, 7pm

Gripping Shostakovich

SHOSTAKOVICH
 Cello Concerto No.1
 Symphony No.8.

Vladimir Ashkenazy conductor
Daniel Müller-Schott cello

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WELCOME

From Brett Dean

Central to today's program is what you might call its 'internal' nature. With titles such as *The Heart's Ear*, *On the Guarding of the Heart* and *Dream Sequence*, this is a program that attempts to explore and illuminate aspects of our internal world and our states of mind or soul. It's something that abstract contemporary music is particularly well placed to do, given that its structures and forms are often much less rigidly defined than those found in the Classical and Romantic music that orchestras typically play.

Today's ensemble is also a departure from the typical orchestral concert: 18 musicians rather than 80, the clarity of single lines rather than massed strings and powerful tutti moments. The soloistic nature of a smaller orchestra lends itself well to introspective sonic explorations, corresponding more closely to individual voices and capable of a different level of nuance, variety and personal expression.

In this concert I'm very pleased to be presenting Đuro Živković's Grawemeyer Award-winning work for the first time in Australia, as well as a work from the magical sound world of Liza Lim. I am also thrilled to be presenting brand new works by two mavericks of the Australian new music scene, musicians with highly individual compositional voices: Erkki Veltheim and James Hullick. And we are especially grateful to the donors who have so generously supported these two commissions.

Finally, our thanks to Carriageworks – through our partnership over the past two years we have been able to take classical orchestral music beyond the confines of the traditional concert hall into a fresh and invigorating space that provides the perfect context for a program such as this.

Brett Dean

Artist in Residence,
Sydney Symphony Orchestra



PAWEŁ KOPECZYŃSKI



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

SSO AT CARRIAGEWORKS
SUNDAY 15 OCTOBER, 5PM
.....
CARRIAGEWORKS

DREAM SEQUENCE

PRESENTED BY THE SYDNEY SYMPHONY ORCHESTRA AND CARRIAGEWORKS

Brett Dean *conductor*

Musicians of the Sydney Symphony Orchestra

ERKKI VELTHEIM (born 1976)

Prelude and Coda – A seance for an orchestral concert

for chamber orchestra

1. Prelude

PREMIERE

JAMES HULLICK (born 1973)

Were/Oblivion

for chamber orchestra with

voice and electric guitar

PREMIERE

LIZA LIM (born 1966)

The Heart's Ear

for flute, clarinet and string quartet

BRETT DEAN (born 1961)

Dream Sequence

for chamber orchestra

VELTHEIM

Prelude and Coda

2. Coda

PREMIERE

ĐURO ŽIVKOVIĆ (born 1975)

On the Guarding of the Heart

for chamber orchestra

AUSTRALIAN PREMIERE

Estimated durations: 5 minutes,
11 minutes, 12 minutes, 16 minutes,
5 minutes, 20 minutes
The concert will conclude at
approximately 6.20pm

.....
Prelude and Coda was commissioned
by the SSO with the generous support
of Rosemary Swift.

.....
Were/Oblivion was commissioned by
the SSO with the generous support of
Peter Braithwaite and Gary Linnane,
Alvaro Fernandez, Peter Howard,
Gabriel Lopata, Dr Peter Louw and
Ian Taylor.

The sequence of today's program has been planned to allow the musical works to flow one to another without pause. We hope you'll feel a natural inclination to hold your applause until the end of the concert

CARRIAGEWORKS



Principal Partner

ABOUT THE MUSIC

Dream Sequence

'You're sitting here with us, yet you're also out walking in a field at dawn', writes the Sufi poet Jalāl ad-Dīn Muhammad Rūmī. To Australian composer Liza Lim, this fragment unfolds 'a paradoxical image of the coexistence of inside and outside, of presence and absence. This image evokes an ecstatic state where the boundaries of the self become permeable.'

This evening's concert, writes conductor Brett Dean, concerns itself 'with the inner world of self'. Each composer on this program attempts Rūmī's crossing between states, using music to penetrate the invisible border wall between our waking mind and the hidden self that lies within.

In *Prelude and Coda*, Erkki Veltheim lures us into a musical seance, 'to contact the spirit of Schoenberg'. Brett Dean turns to neuroscience for his *Dream Sequence*, which grasps at the sensations of our sleeping brain. James Hullick believes that the power and beauty of music is ultimately unknowable by the conscious mind, that music 'has a core to it that is incomprehensible beyond the experience of listening itself'.

And Đuro Živković and Liza Lim embrace mystical traditions, Živković seeking 'the depths of the heart', and Lim seeking the ecstasy of a special kind of listening, one that is found 'through the heart's ear'.

* * *

VELTHEIM *Prelude and Coda* – A seance for an orchestral concert (2017)

In accordance with the composer's instructions, the two movements of Prelude and Coda will be interspersed with the other works in the concert.

Finnish-born Australian musician Erkki Veltheim had a problem. He wanted to get in touch with composer Arnold Schoenberg, but Schoenberg's phone was disconnected. Had, in fact, been disconnected for some time.

Veltheim wanted to convince the long-dead composer 'to reverse his development of the "12-tone" method'. This technique, generating melody and harmony by strictly ordering the octave's 12 pitches, chooses 'superficial rationality' over the 'genuine exploration of inner worlds [the irrationality of the human mind/emotions]', writes Veltheim.

And so this evening we summon the spirit Schoenberg by means of a musical seance. Veltheim is the ideal guide, an artist who has researched the connections between music and ritual, whose work breaks borders between artistic mediums. Here he uses irrationality to defeat the rational by summoning spirits, by journeying 'into that animalistic centre of our being'.



Veltheim's Prelude and Coda deploys ritual actions to help access 'a kind of transformative experience or consciousness'. In the **Prelude** (which opens the program) a string quintet gathers onstage, invoking Schoenberg's ghost with an arrangement of the *Praeludium* from his Suite for Piano, Op.25. Also onstage, a trio of musicians act as musical psychics, spelling Schoenberg's name in pitches. Meanwhile, behind the audience a small crowd of instruments clusters. As conspirators? Protesters?

In the **Coda** (heard later in the concert) the whole ensemble takes the stage, launching 37 savage musical attacks. Sustained sounds trail each attack, lingering. Celesta and harp play quiet 'remnants' or 'entrails' of Schoenberg's piano piece, 'recalling the practice of divination from the inner organs of sacrificed animals'.

In addition to the standard ensemble, Veltheim deploys an object comprising two sheets of corrugated iron mounted on sawhorses, which he calls 'my percussion instrument of choice'. Here it is played with beaters, hammers, an electric drill, a saw. And, in a clear affront to the old Austrian composer, it is scraped with a bow of Schoenberg's own instrument, the cello.

HULLICK *Were/Oblivion* (2017)

Australian musician James Hullick – also known as **)-(u|||c|<** – is fearless. His work, as composer, sound artist, pianist, vocalist, guitarist, teacher and artistic director, crosses every conceivable genre, from sound sculpture to installation art, from music-making machinery to classical composition.

Recently, Hullick contributed to the *The Book of Daughters*, a festival 'transforming a dialogue about daughters into an inclusive expression of sonic art in the 21st century'. By developing a work which spoke directly to his own daughters, Hullick considered the role of the artist, in particular 'how selfish artists can be'.

In *Were/Oblivion*, Hullick questions this notion, using David Bowie and Jimi Hendrix as models: 'I love these artists, but music is a pretty egotistical thing.' The composer questions his own motives and ego by putting himself at the centre of the ensemble, as costume-wearing singer and electric guitarist.

The music of *Were/Oblivion* imagines what Bowie or Hendrix would write 'if they were trained as composers'. Hullick employs Jimi Hendrix's electric guitar pedal setup, lending 'a raw, direct immediacy' to the work, and uses a non-traditional graphic score to explore complex ideas with simple means, and to allow his fellow performers greater freedom.

Hullick's sung text, written as a letter to his daughters, begins with an angry polemic against modern consumerist culture ('Ownership; identity; community: obliterated'), but allows a glimmer of hope near the end. 'That we loved can never be erased

The Amplified Elephants

James Hullick is a socially engaged artist who has worked with artists from communities including artists with perceived disabilities. He says that 'the community conversation is important. Art is a gift *for the community*.' And he has mentored *The Amplified Elephants*, an ensemble of musicians in residence at the Footscray Community Art Centre, for 12 years. The Elephants 'often put the mozz on other artists,' says Hullick, 'because their work can be incredible.' One reason these musicians are 'free and able to discover interesting things' is that 'they are much more likely to run with ideas that other artists might dismiss – where the industry artist might think "that won't work", and thus not even try the idea out, *The Amplified Elephants* will try it first, then decide.' The Elephants and Hullick are a community of experimenters, trying out ideas that they all later adopt in their compositions together and separately. Hullick's work separate to *The Elephants* is partly informed by this ongoing creative communal dialogue.



sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

18

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Let music bring you
solace when your
material world is
falling apart...

JAMES HULLICK

from time', he sings in a sustained melody set against simple chords in the ensemble.

Let music 'bring you solace when your material world is falling apart', writes Hullick in a program note. 'And let it bring you laughter when there is joy in your heart. Then you will understand why it exists and has meaning in your life.'

WERE/OBLIVION

Everything has failed.

There are no more options.

Your name has been lost in myriad erupting Big Bangs.

Ownership; identity; community: obliterated.

You have been forgotten.

There is no memory of you:

That Astrid laughed at flying pillows;

Or Scarlet's secrets of the bunny whispered too loud.

A father; a son; a husband; an enemy; a friend:

Oblivion entropic.

That we loved can never be erased from time – it happened:

Not by all the vortexed might of this annihilation

That brings you such sorrow.

Text by James Hullick

LIM The Heart's Ear (1997)

Six instruments flow as a liquid, coursing past rocks, dancing over pebbles. The composer's initial marking is 'surging, yearning', and indeed the stream is in flux, turning and eddying, narrowing and expanding, current always changing.

Silences pool in oases, brief solos are carried by like whispered secrets. Left abandoned, the violin attempts a sort of jittery, inelegant solo summation, mourning a loss, or bidding fond farewell.

Australian composer Liza Lim has long been drawn to the poetry of the Sufis, particularly the writings of Rūmī, the most famous of these Islamic mystics. 'Ecstasy can be thought of as a transitional state', writes Lim, 'where one 'crosses over' into the unknown, and also as an embrace, a wild union with something greater than the individual self.'

Lim has spoken of a 'dissolving of boundaries between your intellectual functioning' and 'your emotional world become blurred'. Lim is drawn to 'sounds of transformation'. A theme in Rūmī's poetry, she writes, 'is the theme of silence – not a state of absence but a kind of alertness, a state of listening with 'the heart's ear' that opens up to the potential of any moment.'

The Heart's Ear is 'a meditation on a fragment of a Sufi melody'. This musical shard is heard at the very opening of the work, three rising notes whose simplicity is muddled by flutters, by ornaments. Three notes to be played with a 'nasal, reedy' sound, conjuring memories of Arabic music. Three captivating notes carrying what the composer calls a 'gift-like quality of attention'.

Lim quotes Rūmī to describe these first notes: they are "like birdsong beginning inside an egg", something nascent, about to open out into a larger world'. The piece 'grows organically from this initial melody, which "pecks" its way out into a succession of musical spaces'.

DEAN Dream Sequence (2008)

Australian composer and violist Brett Dean admits to being 'not the world's best sleeper'. Insomnia has lured him to create works that explore 'states of mind after dark, so often associated with vulnerability, fears and insecurities' – works like the trio *Night Windows*, the sextet *Old Kings in Exile*, and the waking nightmares of his recent opera, *Hamlet*.

The opening of *Dream Sequence* immediately thrusts us into a dream-landscape. The orchestra appears to play 'normally', but the sound is otherworldly: winds and brass blow, but produce no tone, conjuring undulating waves of air; strings frantically bow their instruments, but their un-rosined bows produce no tone; a percussionist draws a superball across a gong, which lets out a long groan.



ASTRID ACKERMANN

be your note

*God picks up the reed-flute world
and blows.*

*Each note is a need coming through
one of us,*

a passion, a longing-pain.

*Remember the lips
where the wind-breath originated,
and let your note be clear.*

Don't try to end it.

Be your note.

I'll show you how it's enough.

*Go up on the roof at night
in this city of the soul.*

*Let everyone climb on their roofs
and sing their notes!*

Sing loud!

Jalāl ad-Dīn Muhammad Rūmī



...the hallucinogenic
lens of a dream...

Dream Sequence adapts and expands musical ideas initially formulated in Dean's wind and piano sextet, *Polysomnography*, whose title borrows a medical term referring to a sleep study. The five movements of the original sextet carry clinical-sounding titles (*Theta Waves*, *Myoclonus*, *Sleep Spindles*, *Delta Waves*), but not even these pristine white lab-coat labels can conceal the wildness and terror contained within.

Musical instruments are viewed through the hallucinogenic lens of a dream, denatured, stripped of their power. The sound is ambiguous, laced with meanings. Do we feel the terror of frenetically beating wings? Or anxiety at overhearing a conspiratorial murmur?

The score's expressive markings betray the nail-biting nature of the music: 'mysterious', 'restless', 'still yet tense', 'hushed', 'urgent'. Again and again, Dean draws back the rubber band, stretching it almost to breaking, then allowing it to slacken, only to tighten it once more. At one moment we lie still in the darkness, teeth clenched. At another, sweating from stress, covered in spiders, we rush to the light switch, aching to bring the rational world back.

ŽIVKOVIĆ On the Guarding of the Heart (2011)

Serbian-Swedish composer and violinist Đuro Živković's creative process always begins with non-musical ideas, which he strives 'to paint in sound'. Titles like *The Mystical Sacrifice*, *Unceasing Prayers* and *The White Angel* betray his music's often religious, even mystical underpinnings.

Živković's idea for *On the Guarding of the Heart*, which won the prestigious Grawemeyer Prize for Composition, came in the form of a collection of philosophical and spiritual writings by



The composer speaks:
csosoundsandstories.org/djuro-zivkovic-explains-the-origins-of-on-the-guarding-of-the-heart

4th–15th-century Eastern Orthodox mystics. The collection's name, *Philokalia*, translates as 'love of the beautiful, the good', and Živković was inspired by the text's search for 'a complete and humble love toward everyone'.

On the Guarding of the Heart takes listeners on a journey of 'inner transformation' toward 'a better world'. The piano, our guide on this spiritual quest, is no saint. Gruff, pedantic, it will repeat an exhortation many times with the hectoring tone of an impatient parent.

The piano's job is to quiet the 'confused thoughts and the turbulent soul represented in the orchestra', whose instruments cry and buzz, whisper and fight, and who barely agree on a direction. The orchestra may lash out at its 'guide', but at crucial moments, the two sides work together to find a moment of longed-for stillness, of inner peace.

Živković has long had an interest in the folklore and religious music of Eastern Europe, and his compositions attempt to capture some of the essence of these traditions. He layers rhythms on top of one another, works in the cracks between notes of the keyboard, develops his material through improvisation.

'There are logical structures in the piece,' he writes, 'but the flow of free invention is more important. The total sound must appear as a pure improvisation.'

PROGRAM NOTES BY TIMOTHY MUNRO © 2017

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

Extracts from *The Philokalia*

Prayer is the laying aside of thoughts.

If your intellect is freed from all hope in things visible, this is a sign that sin has died in you. If your intellect is freed, the breach between it and God is eliminated.

One of perfect prayer is he who, withdrawing from all mankind, is united with all mankind.

One of perfect prayer is he who regards himself as existing with all people and sees himself in every person.

The person who loves God cannot help loving every man as himself, even though he is grieved by the passions of those who are not yet purified. But when they amend their lives, his delight is indescribable and knows no bounds

The first renunciation is that of material things, the second that of the passions, the third that of ignorance.



sydney symphony orchestra

David Robertson
Chief Conductor and Artistic Director

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ABOUT THE CONDUCTOR



PAWEŁ KOPICZYŃSKI

Brett Dean *conductor*

ARTIST IN RESIDENCE

Brett Dean studied in Brisbane before moving to Germany, where he was a viola player in the Berlin Philharmonic (1985–2000). In 1988 he began composing, initially concentrating on experimental film and radio projects and as an improvising performer. He gained recognition as a composer as the result of worldwide performances of the ballet *One of a Kind* (Jiří Kylián for the Nederlands Dans Theater); *Carlo* (1997), inspired by the music of Carlo Gesualdo; and his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers.

He returned to Australia in 2000 to concentrate on composition. Major works of note include his first opera, *Bliss* (premiered in Sydney in 2010), the violin concerto *The Lost Art of Letter Writing* (which the SSO performed with its dedicatee Frank Peter Zimmermann in 2011) and *Dramatis Personæ*, a trumpet concerto for Håkan Hardenberger, who performed it with the SSO and the composer conducting in 2014. In 2009 *The Lost Art...* won him the prestigious and valuable Grawemeyer Award, the equivalent of a Nobel prize for music. He is now one of the most widely performed composers of his generation, and his music is championed by leading conductors such as Simon Rattle, Andris Nelsons, Marin Alsop, David Robertson and Simone Young. In June, his new opera, *Hamlet*, was premiered to acclaim at the Glyndebourne Festival Opera, and it will receive its first Australian performances in the 2018 Adelaide Festival.

Brett Dean combines his composing activities with performances as a violist, chamber musician and conductor, and he frequently appears as soloist in his own Viola Concerto. His career as a conductor is blossoming, with imaginative programs often combining his own works with those of other composers.

In addition to the SSO, recent conducting highlights include engagements with the Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Melbourne Symphony Orchestra, BBC Philharmonic, Gothenburg Symphony, Toronto Symphony Orchestra, Royal Northern Sinfonia, and as Artist in Residence with the Swedish Chamber Orchestra and the BBC Symphony Orchestra. In 2016 he began a three-year appointment as the SSO's first Artist in Residence, a role encompassing conducting, performing and programming.

Next week Brett Dean will conduct the SSO at the Sydney Opera House in a program of music by Sibelius and Rachmaninoff, together with his *Fire Music*.

The Artist in Residence role is supported by Geoff Ainsworth AM and Johanna Featherstone.

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, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

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 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. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and 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 conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson's fourth year as Chief Conductor and Artistic Director.

THE ORCHESTRA



David Robertson

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CHIEF CONDUCTOR
AND ARTISTIC DIRECTOR



Brett Dean

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VELTHEIM

Emma Sholl *piccolo*
Shefali Pryor *oboe*
Francesco Celata *E flat clarinet*
Craig Warnecke *contrabass clarinet*
Noriko Shimada *contrabassoon*
Euan Harvey *horn*
Michael Dixon* *horn*
David Elton *trumpet*
Brett Page* *bass trombone*
Rebecca Lagos *percussion*
Timothy Constable *percussion*
Natalie Wong* *harp*
Zubin Kanga* *piano, celesta*
Anna Skálová *violin*
Rebecca Gill *violin*
Roger Benedict *viola*
Edward King *cello*
Kees Boersma *double bass*

HULLICK

Emma Sholl *flute*
Francesco Celata *clarinet*
Rebecca Lagos *percussion*
Alexander Norton *violin*
Roger Benedict *viola*
Edward King *cello*
Kees Boersma *double bass*
with
James Hullick *voice, electric guitar*

LIM

Emma Sholl *flute*
Francesco Celata *clarinet*
Erkki Veltheim* *violin*
Rebecca Gill *violin*
Roger Benedict *viola*
Edward King *cello*

DEAN

Emma Sholl *piccolo*
Alexandre Oguey *cor anglais*
Francesco Celata *clarinet*
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Michael Dixon* *horn*
David Elton *trumpet*
Brett Page* *bass trombone*
Rebecca Lagos *percussion*
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Natalie Wong* *harp*
Zubin Kanga* *piano, celesta*
Marina Marsden *violin*
Alexander Norton *violin*
Roger Benedict *viola*
Edward King *cello*
Kees Boersma *double bass*

ŽIVKOVIĆ

Emma Sholl *piccolo*†
Shefali Pryor *oboe*†
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Ann & Roger Smith
Titia Sprague
Mrs Jennifer Spitzer
Robert Spry
Ms Donna St Clair
Cheri Stevenson
Fiona Stewart
Dr Vera Stoermer
Margaret & Bill Suthers
Mr Ian Taylor
Mr Ludovic Theau
Alma Toohey
Hugh Tregarthen
Ms Laurel Tsang
Gillian Turner & Rob Bishop
Ms Kathryn Turner
Ross Tzannes
Mr Thierry Vancaillie
Jan & Arthur Waddington
Ronald Wallede
In memory of Don Ward
Mrs Bernadette Williamson
Jane Sarah Williamson
Peter Williamson
Mr D & Mrs H Wilson
Dr Wayne Wong
Mrs Sue Woodhead
Sir Robert Woods
Ms Roberta Woolcott
Dawn & Graham Worner
Mr John Wotton
Ms Lee Wright
Ms Juliana Wusun
Paul Wyckaert
Anne Yabsley
Mr Harvey Yang
Anonymous [52]

SSO Patrons pages correct as of September 2017

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.



Create NSW
Arts, Screen & Culture

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

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



OFFICIAL CAR PARTNER



TECHNOLOGY PARTNER



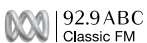
GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER

