

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Evening Salon

Mozart & Haydn in the City

MOZART IN THE CITY

Thursday 10 August, 7pm



Principal Partner



CLASSICAL



Keith Saunders

Ravishing Ravel
Spinning Tales

STRAVINSKY Fireworks, Op.4
RAVEL Shéhérazade*
RAVEL Daphnis et Chloé – Ballet*
David Robertson conductor
Susan Graham mezzo-soprano
Sydney Philharmonia Choirs

Thursday Afternoon Symphony
Thu 27 Jul 1.30pm
Tea & Symphony
Fri 28 Jul 11am*
Great Classics
Sat 29 Jul 2pm
Sydney Opera House



Benjamin Galbovega

Pieter Wispelwey
plays the Bach Cello Suites

JS BACH Cello Suites Nos. 1 to 6
Pieter Wispelwey cello

Special Event
Sun 6 Aug 2pm
Mon 7 Aug 7pm
City Recital Hall



Christie Brewster

Shefali's Playlist

Music by **HAYDN**, **BRITTEN**, **MENDELSSOHN**, and
JS BACH arr. **Oguey** Goldberg Variations,
BWV988: Selections
Toby Thatcher conductor

Playlist
Tue 8 Aug 6.30pm
City Recital Hall



Keith Saunders

Gnarly Buttons

ADAMS Gnarly Buttons
NEAL Valley of Lost Things **PREMIERE**
BOULEZ ...explosante-fixe...
David Robertson conductor
Francesco Celata clarinet
Mark Sparks flute

SSO at Carriageworks
Sun 13 Aug 5pm
Carriageworks



Berthold Fabricius

Beethoven & Bruckner
Simone Young Conducts

BEETHOVEN Piano Concerto No.2
BRUCKNER Symphony No.5
Simone Young conductor
Imogen Cooper piano

Thursday Afternoon Symphony
Thu 17 Aug 1.30pm
Emirates Metro Series
Fri 18 Aug 8pm
Great Classics
Sat 19 Aug 2pm
Sydney Opera House



Sussie Alburg

Imogen Cooper in Recital

BEETHOVEN 7 Bagatelles, Op.33
HAYDN Sonata in C minor, Hob.XVI:20
BEETHOVEN Variations on 'La stessa, la stessissima'
ADÈS Darknesse Visible
BEETHOVEN Sonata in A flat, Op.110

International Pianists in Recital
Mon 21 Aug 7pm
City Recital Hall



Jay Fram

New World Memories

Robertson conducts Dvořák 9
MENDELSSOHN The Hebrides
MACKEY Mnemosyne's Pool **AUSTRALIAN PREMIERE**
DVOŘÁK Symphony No.9, New World
David Robertson conductor

APT Master Series
Wed 23 Aug 8pm
Fri 25 Aug 8pm
Sat 26 Aug 8pm
Sydney Opera House

sydneysymphony.com

8215 4600 Mon–Fri 9am–5pm

sydneyoperahouse.com

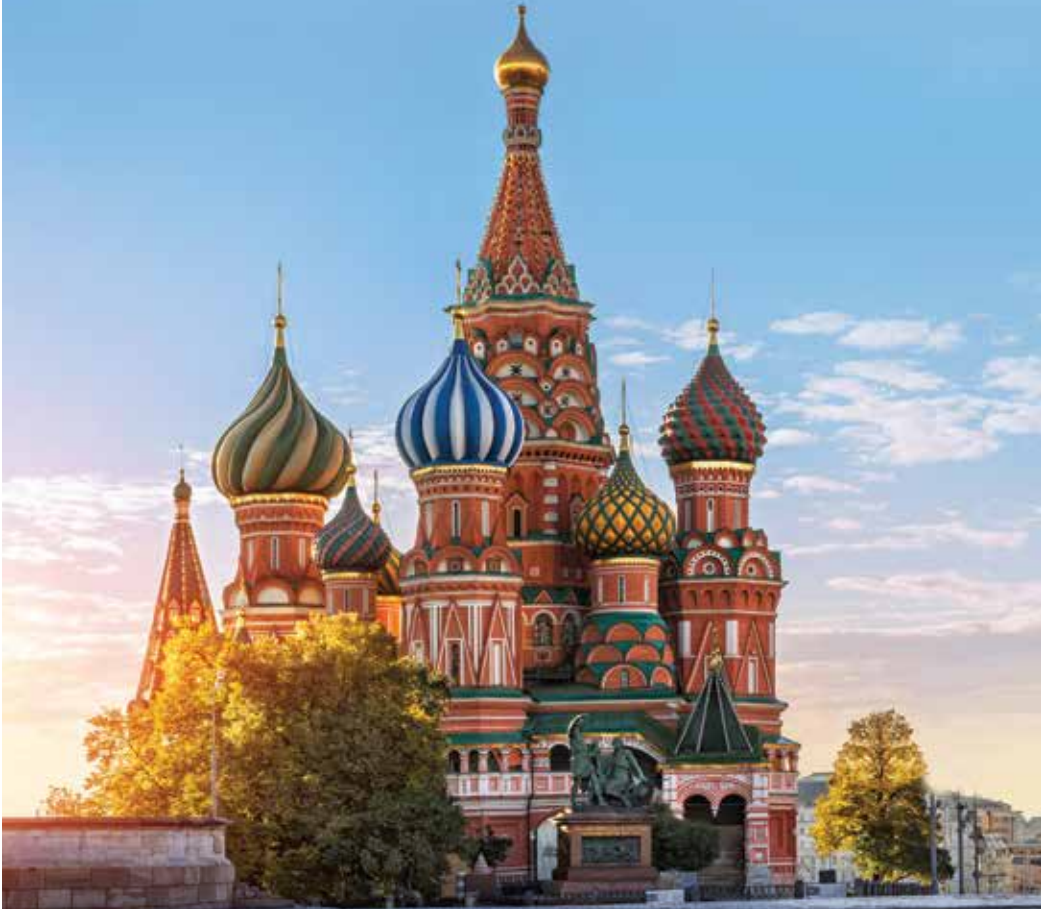
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David Robertson
Chief Conductor and Artistic Director

MOZART IN THE CITY

THURSDAY 10 AUGUST, 7PM

CITY RECITAL HALL

EVENING SALON

Pieter Wispelwey *cello and director*

JOSEPH HAYDN (1732–1809)

Symphony No.8 in G, *Le Soir* (Evening)

Allegro molto

Andante

Menuetto

La Tempesta (Presto)

WOLFGANG AMADEUS MOZART (1756–1791)

Serenade in C minor for winds, K388

Allegro

Andante

Menuetto in canone – Trio in canone al rovescio

Allegro (Tema con variazione)

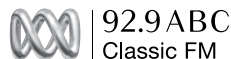
HAYDN

Cello Concerto in D, Hob.VIIb:2

Allegro moderato

Adagio

Allegro



Tonight's performance will be recorded for broadcast on ABC Classic FM on Sunday 13 August at 2pm.

Pre-concert talk by David Garrett on Thursday at 6.15pm in the First Floor Reception Room. Visit sydney-symphony.com/talk-bios for speaker biographies.

Thursday's concert will conclude with a MOZART MYSTERY MOMENT, to be announced on Friday:



Check our Twitter feed: twitter.com/sydsymph



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These web pages are public and can be viewed by anyone.

Estimated durations: 23 minutes, 11 minutes, 25 minutes, 6 minutes
The concert will conclude at approximately 8.20pm.

COVER IMAGE: A Musical Evening by Michel-Ange Houasse (1680–1730). The bowed string instrument in the left foreground is not a cello but a viola da gamba. (Patrimonio Nacional, Madrid / Index / Bridgeman Images)



ABOUT THE MUSIC

Joseph Haydn

Symphony No.8 in G, *Le Soir* (Evening)

Allegro molto

Andante

Menuetto

La Tempesta (Presto)

With his Symphony No.8 [so-called – it should, more accurately, be about No.22], Haydn rounds off a substantial and, by any standards, impressive calling card. His symphonic trilogy – *Le Matin*, *Le Midi* and *Le Soir* – composed at the age of 30 on his entry into service with the noble Esterházy family, would undoubtedly have set the seal on what was to become the most celebrated and fruitful master-servant relationship in musical history. It also opened up some of the paths Haydn was to take in developing the symphony over the next 34 years – from 1761 to 1795 when he composed his final symphony, the *London* – moulding a profound musical form out of the primitive three-movement Italian overture, or *sinfonia*, that he inherited.

There is little doubt that the knowledgeable Viennese nobility, hearing the premieres of Haydn's 'Morning, Noon and Evening' trilogy in the Esterházy palace in the Wallnerstrasse, would have been astounded not only at the brilliance of the orchestra of some 16 players, almost all hand-picked by Haydn, but also by the stylistic innovations of the music, not least the new importance attached to the minuet as a significant feature in a four-movement symphony.

The busy opening movement of the Symphony No.8 – the only one of the trilogy not to have a slow introduction – represents something far removed from the languorous calm of a rustic evening which Haydn was later to capture so magically in the opening scene of his opera *L'infedeltá delusa*: here, on the contrary, we have the bustle of a court preparing for the events of the night to come. The music begins with a quiet scurrying on violins, building in scope and intensity as other instruments take a hand, yet reflecting a singleness of purpose in the fact the movement is built entirely on one theme.

The slow movement (an *Andante* for strings with obligato lines for the bassoon as well as cello) suggests the faceless beauty of a masked ball – elegant strangers gliding impassively together and apart, meeting yet making no contact. To H.C. Robbins Landon, this is Haydn in courtier mode, concealing his emotions: '...exquisitely scored music which lies before us in all its beauty but whose emotional message we strive in vain to understand.'

Keynotes

HAYDN

Born Rohrau, 1732

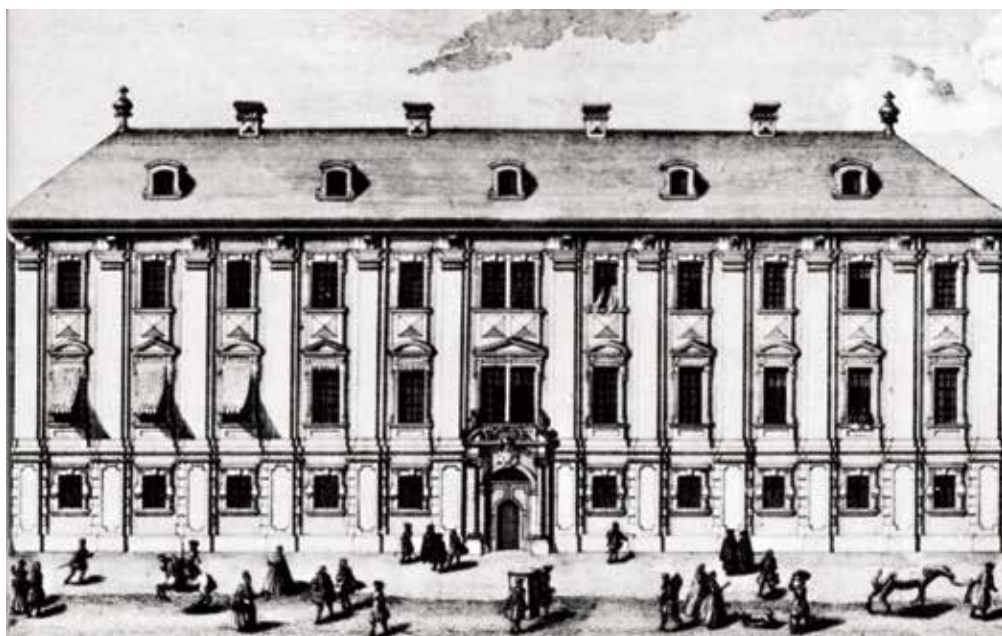
Died Vienna, 1809

At the time of his death Haydn was the most illustrious composer in Europe: more famous than Mozart or Beethoven. Despite spending much of his working life buried in the provincial estate of Eszterháza, he became well known for his symphonies and string quartets – Classical forms that he helped develop – and was widely commissioned.

Of Haydn's 104 symphonies, most of those composed before 1780 were written with the small court orchestra of the Esterházy princes in mind. From 1780, however, Haydn's music was in such demand that his symphonies were increasingly aimed at bigger orchestras and the general public. The symphony in this concert dates from 1761, written just as Haydn was entering the employment of Prince Paul Anton, and would have been intended to show off not only his own gifts as a composer but the virtuosity of the orchestra that he had assembled.



Portrait of Joseph Haydn by Thomas Hardy



18th-century engraving of Prince Paul Anton Esterházy's principal palace on the Wallnerstrasse in Vienna.

The minuet by comparison is sturdy and down to earth, with a determined forward movement impelled by an almost constant crotchet pulse. As in the previous symphonies in the 'Morning, Noon and Evening' trilogy, the violone (modern double bass) enjoys a splendidly unlikely solo in the central trio section.

The storm of Haydn's finale is a gentle affair compared with others more celebrated in the repertory, yet it delights in the pictorialism of the rising gale, flashes of lightning and pouring rain. All this is achieved with essentially chamber forces, indeed within traditional concerto grosso style using the established concertino instruments (two violins and cello) plus, on this occasion, a solo flute to represent the lightning. As a storm it remains at all times musical – a baroque conceit in which Haydn knew his prince would delight as much as he and his exhilarated fellow musicians. It was a happy inspiration designed to cement – as it surely it did – a long and mutually satisfying relationship between the greatest composer and greatest noble house of the day.

ANTHONY CANE © 1991

Haydn's Symphony No.8 calls for flute, two oboes, bassoon, two horns and strings.

The SSO first performed this symphony in 1943, conducted by Percy Code, and most recently in the 2006 Mozart in the City series, directed by Dene Olding.

Wolfgang Amadeus Mozart

Serenade in C minor for winds, K388

Allegro

Andante

Menuetto in canone – Trio in canone al rovescio

Allegro [Tema con variazioni]

Mozart referred to this piece as a *Nachtmusik* (Night Music); this was an alternative word for a serenade, and probably indicates that the music was written for outdoor entertainment in the evening. Aristocrats who could afford a wind band favoured this form of social music, and wind instruments, with their great carrying power, were preferred for outdoor music-making. Mozart had recently completed two other wind serenades – one for 13 wind instruments, another for ‘young Prince Liechtenstein, who would like to collect a wind-band (though he does not yet want it known) for which I should write the music’, as Mozart wrote to his father from Vienna in January 1782. Six months later Mozart explained in another letter to his father how he had dropped the work on the *Haffner* Symphony: ‘I have had to compose in a great hurry a *Nachtmusik*, but only for wind instruments.’

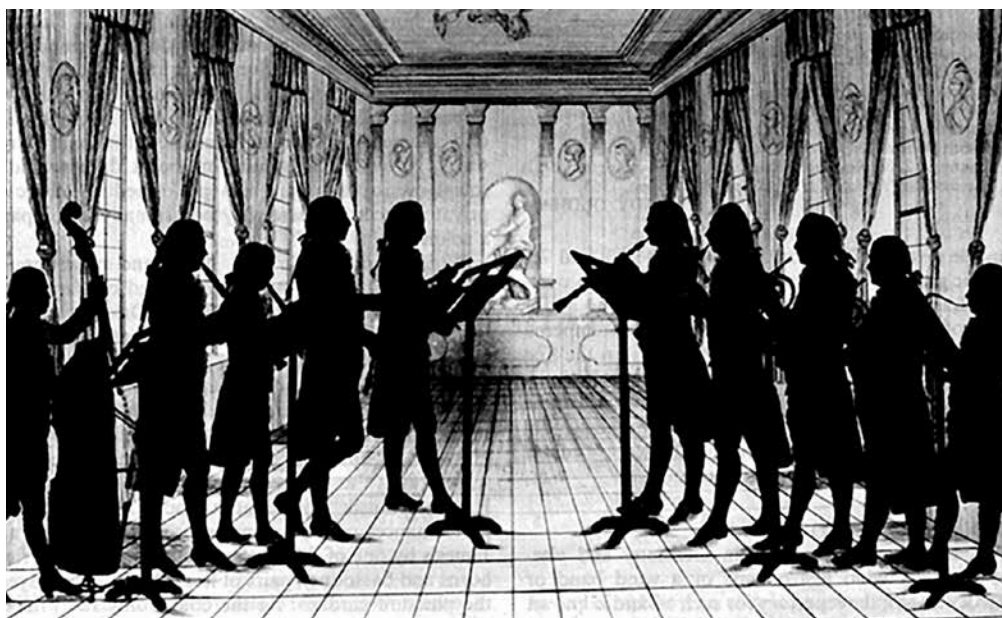
So far, all is clear – now the mystery begins: who commissioned the piece, and for what occasion? We do not know, but perhaps that does not matter. What we would dearly like to know is why the music, far from showing any signs of hurry, turned out to be one of Mozart’s most deeply considered and intricately composed works. It is almost entirely written in the sombre, challenging key of C minor, the only time Mozart uses this key in his ‘social’ music. But is it social music?

A random collection of adjectives used by writers about this serenade includes: extremely emotional, tempestuous, impassioned, gloomy, grim, intense and magnificent. Was such music intended as background for social conversation? This piece has fewer movements than were usual in serenades, which were made to fit the leisurely length of a social gathering. (Even the famous *Eine kleine Nachtmusik*, or ‘A Little Night Music’, originally had at least one more than its existing four movements.)

The character of this piece, then, remains a mystery to explain, but at least some suggestions can be made as to what was in Mozart’s creative mind. The power and ingenuity of the writing for the eight-part ensemble owes something to the influence of the music of J.S. Bach, whose greatness Mozart had just discovered, and the decision to put some of his most searching thoughts into music for wind octet must have had something to do with



Was such music intended as background for social conversation?



Silhouette depicting a wind band in the establishment of the Prince of Oettingen-Wallerstein (1791). As was common, the bass line has been boosted by the addition of a double bass.

his developing love affair with the newly invented clarinet, whose sound seemed to him to add great new possibilities to the traditional wind ensemble. (Mozart's works for wind sextet up to that time had been for pairs of oboes, horns and bassoons.)

The opening *Allegro* is powerful and nervy; the *Andante* second movement brings some relief with a theme of heavenly and easeful meditation. The *Menuetto* is an astonishing display of the composer's cleverness and learning: it is written as a canon (or round), and the middle section (*Trio*) is a four-part upside-down canon in which what goes up in the melody goes down in the imitation and vice-versa. Even more cleverly, Mozart makes all this attractively tuneful.

The last movement is a theme and variations on a folk-like melody, but deeply serious in tone, until the sixth variation, where the horns make the first of two attempts to turn the music to a more cheerful mood – once only to be interrupted by a return to the original feeling, but finally ensuring the cheerful ending expected in a serenade.

DAVID GARRETT © 1995/2017

The Serenade K388 calls for pairs of oboes, clarinets, bassoons and horns.

The SSO first presented this serenade in 1995, with the ensemble Windcraft directed by Lawrence Foster. Since then we have performed it in the 2000 Music for Spring series, again in 2004, and in this series in 2007.

In 1787 or 1788 Mozart arranged this wind serenade for string quintet (K406). It was most unusual for Mozart to adapt music he had already written, rather than compose something new. In this case the need to make up the third of a set of three quintets he was offering by subscription is hardly a sufficient explanation. Most likely Mozart – aware of the transient, occasional nature of wind music – was unwilling for the care he had lavished on this composition to be lost. What is more, the arrangement is so ingeniously and carefully made that it would be hard to guess the music was originally for winds.

Joseph Haydn Cello Concerto in D, Hob.VIIb: 2

Allegro moderato

Adagio

Rondo (Allegro)

Pieter Wispelwey *cello*

Most of Haydn's concertos written before 1790 were not performed in front of large, fee-paying public audiences, but were rather heard within the confines of the court society of his official employer, Prince Esterházy. Unlike most 18th-century composers, Haydn was not active as an instrumental soloist himself, and most of his concertos were written for members of the Esterházy court orchestra. Towards the end of his life Haydn explained: 'I was not a wizard on any instrument, but I knew the power and effect of all of them.' The lack of any extensive personal experience as a virtuoso did not dampen Haydn's love of instrumental brilliance and the physicality of performance. Close collaboration with the intended soloist generally took place during the compositional process, with the result that most of his concertos display idiomatic virtuosity for the solo instrument.

The close relationship between composer and performer is of particular significance in the D major Cello Concerto of 1783. It was written for the principal cellist of the Esterházy orchestra at the time, Anton Kraft, and for many years – until the original manuscript, complete with Haydn's signature, was discovered in the 1950s – it was commonly assumed that Kraft himself was the composer of the work. This is perhaps understandable given that Kraft was also a composer, predominantly of cello works, in his own right. The D major Concerto requires the highest virtuosity of the cellist throughout, exceeding anything that had been demanded of the instrument previously.

Kraft must have been a performer who possessed true bravura, as the awkward and exposed solo part of Beethoven's Triple Concerto (Op.56) was also written for him. How many of these technical characteristics were peculiar idiosyncrasies of Kraft's playing is hard to ascertain, though it is interesting to note that both Haydn and Beethoven incorporated unusual passagework in octaves (as found in the D minor episode of the Concerto's finale, for example), as well as extensive use of high register and thumb position playing.

It should not be assumed, however, that Haydn's D major Concerto is a lightweight showpiece created only for virtuosic display. The work is almost symphonic in scope, with a broadly conceived first movement in full double exposition form. By this

Keynotes

HAYDN AND THE CONCERTO

Although Haydn's stature is founded upon his contributions to the genres of the symphony and string quartet, he nevertheless composed almost 40 concertos for a variety of instruments. Some of these (for example solo concertos for double bass and flute) are now unfortunately lost despite being duly recorded in his own catalogue of works. Those concertos that have survived include the famous trumpet concerto of 1796, several for keyboard, three for violin and two popular cello concertos.



This engraving by Johann Ernst Mansfeld, published in Vienna in 1781, shortly before the composition of the D major Cello Concerto, represents the earliest known portrait of Haydn.

stage in his compositional career, Haydn had already written almost 80 symphonies, and his control of formal processes was always ingenious and totally assured.

The three movements of the D major Concerto share close motivic links, with the opening theme of each being clearly defined by the interval of a falling and rising third. A strongly lyrical character pervades the entire work, and even when the quick passagework in the outer movements threatens to move the music into different territory, this character is never entirely lost. As in several of Haydn's other concertos, the first movement is on the moderate side of allegro, thus giving ample space for the cellist to play the complex embellishments of the solo line. The central slow movement, an Adagio cast in the dominant key of A major, unashamedly brings the natural singing quality of the cello to the fore. The rondo finale, with its jovial main theme and recurring end-of-phrase pause, brings the work to a spirited conclusion.

ADAPTED FROM A NOTE BY JAMES CUDEFORD © 2013

The orchestra for Haydn's D major Cello Concerto comprises two oboes, bassoon, two horns and strings.

The SSO first performed the concerto in 1954 in a transcription for viola by Lionel Tertis; the soloist was Robert Pikler with Eugene Goossens conducting. In 1966 the Sydney Little Symphony Orchestra, conducted by Joseph Post, performed the original cello version with soloist Daniel Shafran at the Cell Block Theatre, and it was first heard in an SSO subscription concert in 1968 with Rohan de Saram and conductor Josef Krips. Our most recent performances in a subscription program were in 2006 with SSO Principal Cello Catherine Hewgill and Charles Dutoit conducting. In April 2011 Pieter Wispelwey performed both this concerto and the C major Cello Concerto with the SSO in a concert in Penrith (Mozart in the City audiences heard the C major concerto only.)

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MORE MUSIC

PIETER WISELWEY

In 1994 Pieter Wispelwey recorded both the Haydn cello concertos with Florilegium, the London-based period-instrument ensemble founded by Australian harpsichordist and fortepianist Neal Peres da Costa. Between the two concertos, Florilegium performs Johann Peter Salomon's enterprising chamber music version of Haydn's *London* Symphony, arranged for flute (Ashley Solomon), string quartet (Anna McDonald, Rachel Podger, Rachel Byrt and Daniel Yeadon) and piano.

CHANNEL CLASSICS 6007

Earlier this week, Wispelwey performed the complete Bach cello suites. He has recorded the suites three times, most recently in 2012 for a special edition celebrating his 50th birthday.

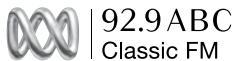
EVIL PENGUIN RECORDS 12

Among his more recent recordings is *Rococo*, made with the Musikkollegium Winterthur conducted by Jonathan Morton. Tchaikovsky's *Rococo Variations* is followed by Carl Philipp Emanuel Bach's *Cello Concerto in A (Wq.172)*, and Stravinsky's *Suite italienne*, with its original piano accompaniment arranged for string orchestra.

EVIL PENGUIN RECORDS 17

Broadcast Diary

August–September



abc.net.au/classic

Sunday 13 August, 2pm

EVENING SALON

See this program for details.

Sunday 27 August, noon

BEETHOVEN & BRUCKNER

Simone Young conductor

Imogen Cooper piano

Sunday 27 August, 5pm

IMOGEN COOPER IN RECITAL

Beethoven, Haydn, Adès

SSO Radio

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

sydneyssosymphony.com/SSO_radio



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 12 September, 6pm

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

finemusicfm.com



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CAROLIJN SIKKENK

Pieter Wispelwey *cello*

Pieter Wispelwey is equally at ease on the modern or period cello. His acute stylistic awareness, combined with a truly original interpretation and a phenomenal technical mastery, has won the hearts of critics and public alike in repertoire ranging from JS Bach to Elliott Carter.

Born in Haarlem, The Netherlands, Pieter Wispelwey studied with Dicky Boeke and Anner Bylisma in Amsterdam, and later with Paul Katz in USA and William Pleeth in the UK. His career spans five continents and he has appeared as a concerto soloist with many of the world's leading orchestras and conductors. He also appears as a guest artist with a number of string quartets, including the Australian String Quartet.

With regular recital appearances in London (Wigmore Hall), Paris (Châtelet, Louvre), Amsterdam (Concertgebouw, Muziekgebouw), Brussels (Bozar), Berlin (Konzerthaus), Milan (Societta del Quartetto), Buenos Aires (Teatro Colón), Los Angeles (Walt Disney Hall) and New York (Lincoln Center), as well as the Sydney Opera House Utzon Room, he has established a reputation as a charismatic recitalist.

A major strand of his activity is the performance of the complete Bach cello suites during the course of one evening, and in 2012 he celebrated his 50th birthday by embarking on a project showcasing the suites.

He recorded them for the third time, together with a DVD featuring debates on their interpretation with Bach scholars Laurence Dreyfus and John Butt.

His impressive discography of over 20 albums has attracted major international awards. His most recent release features CPE Bach's Cello Concerto in A major and he is midway through recording the duo repertoire of Schubert and Brahms. Other releases include Walton's Cello Concerto with the SSO and Jeffrey Tate.

He appeared in the SSO's Great Cellists Play Bach series in 1995 and made his first concerto appearance with the SSO in 2007. He returned in 2011 as soloist and director (Mozart and Haydn), and in 2013 (Lutosławski concerto). This month, in addition to this concert and performances of the complete Bach cello suites here at City Recital Hall earlier in the week, he will appear at the Melbourne Recital Centre performing the Bach suites, Beethoven's complete works for cello and piano, and the Brahms cello sonatas over three consecutive evenings.

Pieter Wispelwey plays a cello by Giovanni Battista Guadagnini (1760).

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

THE LOWY CHAIR OF
CHIEF CONDUCTOR
AND ARTISTIC DIRECTOR



Brett Dean

ARTIST IN RESIDENCE
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Kirsten Williams

ASSOCIATE CONCERTMASTER

Lerida Delbridge

ASSISTANT CONCERTMASTER

Brielle Clapson

Sophie Cole

Claire Herrick

Georges Lentz

Alexander Norton

Léone Ziegler

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Marina Marsden

Marianne Edwards

Rebecca Gill

Monique Irik

Nicole Masters

Maja Verunica

Kirsty Hilton

Emma Jezek

ASSISTANT PRINCIPAL

Emma Hayes

Shuti Huang

Wendy Kong

Stan W Kornel

Benjamin Li

VIOLAS

Tobias Breider

Justin Williams

ASSISTANT PRINCIPAL

Rosemary Curtin

Justine Marsden

Roger Benedict

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 Hilary Goodson
 Tony Grierson
 Sarah L Hesse
 Kathryn Higgs
 Peter Howard
 Jennifer Hoy
 Katie Hryce
 James Hudson
 Jacquie Huntington
 Matt James
 Amelia Johnson
 Virginia Judge
 Paul Kalmar
 Bernard Keane
 Tisha Kelemen
 Aernout Kerbert
 Patrick Kok
 Angela Kwan
 John Lam-Po-Tang
 Robert Larosa
 Ben Leeson
 Gary Linnane
 Gabriel Lopata
 Robert McGroy
 Amy Matthews
 Elizabeth Miller
 Matt Milsom
 Dean Montgomery
 Marcus & Fern Moufarrige
 Sarah Moufarrige
 Julia Newbould
 Nick Nichles
 Edmund Ong
 Olivia Pascoe
 Jonathan Perkinson
 Stephanie Price
 Michael Radovnikovic
 Katie Robertson
 Dr Benjamin Robinson
 Alvaro Rodas Fernandez
 Prof. Anthony Michael Schembri
 Benjamin Schwartz
 Ben Shipley
 Toni Sinclair
 Patrick Slattery
 Tim Steele
 Kristina Stefanova
 Ben Sweeten
 Randal Tame
 Sandra Tang
 Ian Taylor
 Cathy Thorpe
 Michael Tidball
 Mark Trevarthen
 Michael Tuffy
 Russell van Howe &
 Mr Simon Beets
 Sarah Vick
 Mike Watson
 Alan Watters
 Jon Wilkie
 Adrian Wilson
 Yvonne Zammit

SALUTE

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



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PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



OFFICIAL CAR PARTNER



TECHNOLOGY PARTNER



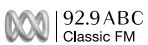
GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER

