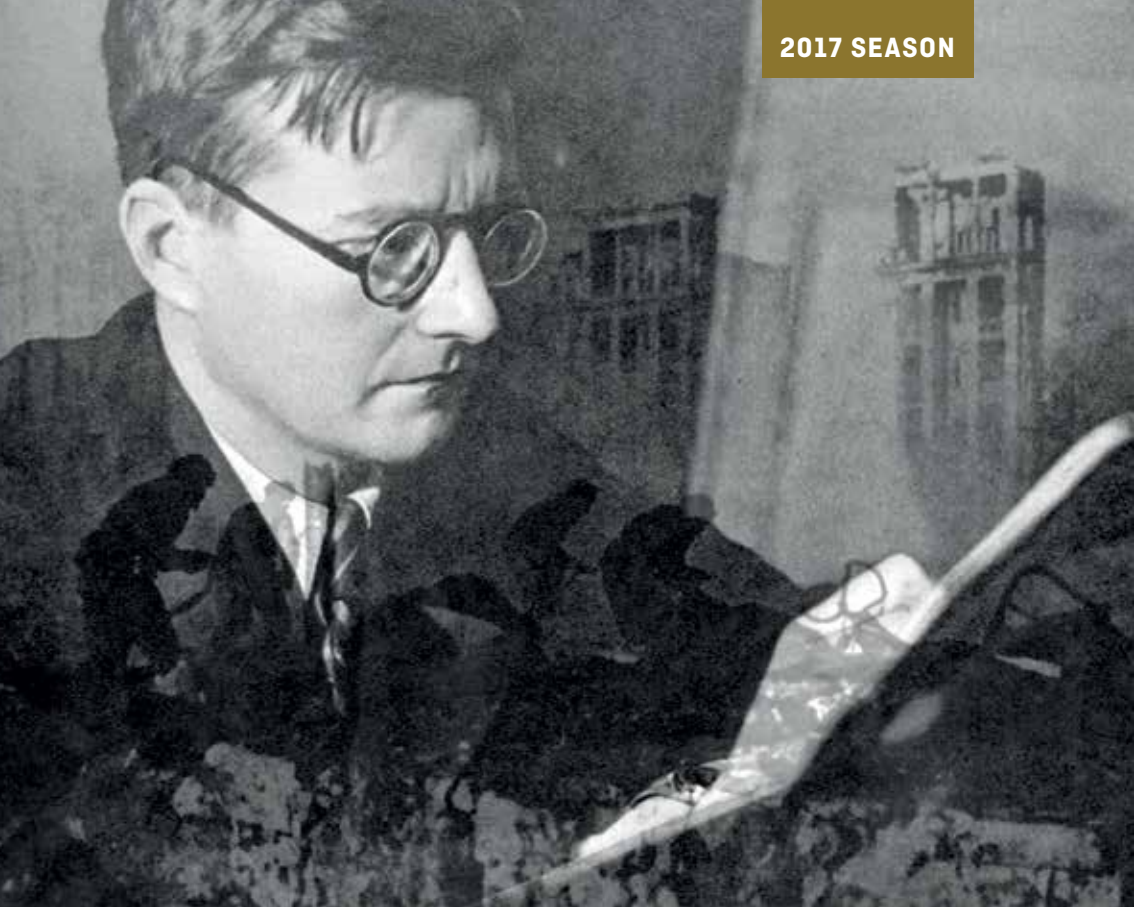


2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Gripping Shostakovich

Ashkenazy's Shostakovich Tribute

APT MASTER SERIES

Wednesday 15 November, 8pm

Friday 17 November, 8pm

Saturday 18 November, 8pm



Principal Partner



VLADIMIR ASHKENAZY'S SHOSTAKOVICH TRIBUTE



Keith Saunders

Dramatic Shostakovich

SHOSTAKOVICH

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

Vladimir Ashkenazy conductor
Ray Chen violin

Special Event
Premier Partner Credit Suisse

Fri 10 Nov, 8pm
Sat 11 Nov, 2pm

Mondays @ 7
Mon 13 Nov, 7pm
Sydney Opera House

Gripping Shostakovich

SHOSTAKOVICH

Cello Concerto No.1
Symphony No.8.

Vladimir Ashkenazy conductor
Daniel Müller-Schott cello

APT Master Series

Wed 15 Nov, 8pm
Fri 17 Nov, 8pm
Sat 18 Nov, 8pm

Sydney Opera House

CLASSICAL



Pia Johnson

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

Sydney Opera House



Belshazzar's Feast

EÖTVÖS Halleluja – Oratorium balbulum

AUSTRALIAN PREMIERE

WALTON Belshazzar's Feast

David Robertson conductor

Michelle DeYoung mezzo-soprano

Topi Lehtipuu tenor

Andrew Foster-Williams bass-baritone

Martin Crewes narrator

Sydney Philharmonia Choirs

Tasmanian Symphony Orchestra Chorus

Emirates Metro Series

Fri 24 Nov, 8pm

Great Classics

Sat 25 Nov, 2pm

Sydney Opera House



Keith Saunders

Souvenirs

SSO Fellows

LIGETI arr. **Howarth** Mysteries of the Macabre

PÄRT Fratres for chamber ensemble (2007)

RAUTAVAARA Octet for Winds

GLAZUNOV In modo religioso for brass quintet

TCHAIKOVSKY Souvenir de Florence

Roger Benedict conductor • **David Elton** trumpet

SSO Fellows

Sun 26 Nov, 3pm

Verbruggen Hall



Shirley Suarez

Bluebeard's Castle

With Bach & Brahms

BRAHMS Alto Rhapsody

JS BACH Cantata No.82 – Ich habe genug

BARTÓK Bluebeard's Castle

David Robertson conductor

Michelle DeYoung mezzo-soprano

Andrew Foster-Williams bass-baritone

John Relyea bass

Don Hany narrator

Opera Australia Chorus

APT Master Series

Wed 29 Nov, 8pm

Fri 1 Dec, 8pm

Sat 2 Dec, 8pm

Sydney Opera House

sydneyssymphony.com

8215 4600 Mon–Fri 9am–5pm

sydneyoperahouse.com

9250 7777

Mon–Sat 9am–8.30pm Sun 10am–6pm



Principal Partner



Create NSW Arts, Screen & Culture

WELCOME

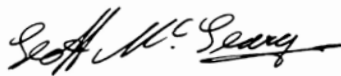


Welcome to tonight's performance in the APT Master Series, in which the SSO and Vladimir Ashkenazy continue their two-week Shostakovich Tribute. As the presenting partner of the SSO's flagship series, we are delighted to support this celebration of powerful music under the leadership of a much-admired musician.

In tonight's program, Ashkenazy will conduct Shostakovich's Eighth Symphony, composed in the middle of World War II, and his Cello Concerto No.1, composed for the legendary Mstislav Rostropovich in 1959. This music can be fierce, even terrifying, but it's touched with life-affirming optimism as well, and it will be a truly special experience to hear it conducted by a musician with first-hand knowledge of the composer and his world. It's not an exaggeration to say that this is a concert that will leave you moved.

In the same way there are travel destinations and experiences that go beyond mere relaxation – rather they broaden horizons and understanding and form the basis for lifelong memories. And with APT you can travel in luxury, with expert guides who are committed to providing unforgettable experiences, wherever in the world you choose to go.

We hope you find tonight's performance inspiring and we look forward to seeing you at the final APT Master Series concert for 2017, *Bluebeard's Castle*.



Geoff McGeary OAM
APT Company Owner



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

APT MASTER SERIES

WEDNESDAY 15 NOVEMBER, 8PM

FRIDAY 17 NOVEMBER, 8PM

SATURDAY 18 NOVEMBER, 8PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

**GRIPPING
SHOSTAKOVICH**

Vladimir Ashkenazy *conductor*

Daniel Müller-Schott *cello*

DMITRI SHOSTAKOVICH (1906–1975)
Cello Concerto No.1 in E flat major, Op.107

Allegretto

Moderato –

Cadenza –

Allegro non troppo

INTERVAL

Symphony No.8 in C minor, Op.65

Adagio

Allegretto

Allegro non troppo –

Largo –

Allegretto



92.9 ABC
Classic FM

Saturday's concert will be recorded by ABC Classic FM for broadcast on Sunday 26 November at noon.

.....
Pre-concert talk by Zoltán Szabó at 7.15pm in the Northern Foyer.

For more information visit sydneysymphony.com/speaker-bios

.....
Estimated durations: 30 minutes, 20-minute interval, 62 minutes
The concert will conclude at approximately 10pm.

.....
COVER IMAGE: Portrait of Shostakovich at work with detail from a photo taken during the Battle of Stalingrad (see page 11 of the full image)

PRESENTED BY



ABOUT THE MUSIC

Dmitri Shostakovich Cello Concerto No.1 in E flat major, Op.107

Allegretto

Moderato –

Cadenza –

Allegro non troppo

Daniel Müller-Schott *cello*

Mstislav Rostropovich was faced with a dilemma. He was keen for Shostakovich to compose a cello concerto but, perhaps all too aware of his friend's sensitive nature, he had first asked the composer's wife what it would take to make Dmitri write one. She advised him that one should never ask (and certainly not beg) her husband to write anything.

Rostropovich followed her advice and made no requests to the composer, but sometime later, in 1959, reading the *Sovietskaja Kultura* newspaper he discovered that Shostakovich was indeed writing a concerto. Soon the cellist was playing through the new work with pianist Alexander Dedyukhin in the presence of the composer, who asked insistently if they liked the music. Once Rostropovich was able to convince him how moved he had been from the first note, Shostakovich humbly asked permission to dedicate his first cello concerto to him. (Shostakovich's second cello concerto, overtly less virtuosic than the first, was also written specifically for the Russian master cellist, in 1966, and exploited Rostropovich's genius as an interpretive musician.)

In the E flat concerto, Shostakovich uses almost every sound the cello can make to overcome the difficulties posed by a form composers often avoid. Being a mid-range instrument, the cello is easily swamped when pitted against a full orchestra, and listening to how Shostakovich responds to this challenge affords almost as much pleasure as his passionate writing for the instrument.

Listening Guide

Shostakovich begins, for example, by toning down the orchestra, using only double woodwind with piccolo and contrabassoon, one horn, celeste, timpani and strings, and the way he writes for this ensemble is reminiscent of his chamber music. The opening has touches of Stravinsky's early neoclassical works. The cello announces the four-note theme that will bind the entire concerto together, and is answered by the winds in a Baroque figure in the home key. The main cello motif (G – E – B – B flat) contains two notes [E and B] not in the key of E flat, thus reinforcing the feeling of Stravinskian 'wrong-note' harmony.

Keynotes

SHOSTAKOVICH

Born St Petersburg, 1906

Died Moscow, 1975

One of the great symphonic composers of the 20th century, Shostakovich was also a controversial and enigmatic personality who lived through the Bolshevik Revolution, the Stalinist purges and World War II. After Stalin's death in 1953, the harassment of Soviet artists abated: Shostakovich was made People's Artist of the USSR in 1954 and performances were given of works that had formerly been suppressed, such as the Eighth Symphony of 1943. Even so, Shostakovich wrote relatively little during the 1950s, and the First Cello Concerto is one of his few major works from this period.

CELLO CONCERTO NO.1

Shostakovich composed his first cello concerto in 1959 after hearing Prokofiev's *Symphonie-Concertante* for cello and orchestra. Its dedicatee, Mstislav Rostropovich, gave the premiere the same year. The music 'feeds on grim memories', says Michael Steinberg, and the finale plays with a heavily distorted version of one of Stalin's favourite songs – a risky gesture even then.

The First Cello Concerto is in four movements, the third of which is an extended cadenza for the soloist alone. The second, third and fourth movements are played without pause.



◀ Rostropovich (left) and Shostakovich study a score together.

Shostakovich's own unmistakable musical personality, however, is soon in evidence. Allowing room for the soloist, the orchestral textures are widely spaced, with high woodwind and deep double basses and contrabassoon creating a dark and distinctly Russian feel. The absence of heavy brass highlights the lone horn whose solo roles throughout the concerto provide a beautiful timbral counterpoint to the cello, often reiterating the soloist's themes.

The **second movement** – an A minor *moderato* – begins with strings in a more Romantic, almost Mahlerian vein. This chromatic, smoothly contoured theme is heard only three times, virtually unchanged and acting as a hinge upon which the movement turns. Its initial exposition is halted by the horn, whose repeated melodic fragment turns out to be a gentle fanfare announcing the solo cello. The subsequent lyrical, drawn-out melody inevitably leads back to the string theme, transposed higher and this time reaching a kind of climax. It will return once more before we hear the movement's highlight: the soloist's stratospheric harmonics accompanied by quiet, shimmering strings and the celeste in its only appearance in the score. A solo clarinet takes over from the celeste in an ethereal duet with the cello over plucked bass notes leading straight into the cadenza.

Essentially a link between the slow movement and the finale, the **cadenza** appropriately has the feel of an improvisation.

‘...the idea for this concerto goes back a comparatively long way. The original impulse sprang from hearing the *Symphonie-Concertante* for cello and orchestra by Sergei Prokofiev. This work fascinates me and has made me want to try the genre out for myself.’

SHOSTAKOVICH IN AN INTERVIEW
FOR *SOVIETSKAIA KULTURA*
(6 JUNE 1959)

The soloist shows off a dazzling array of cello techniques in the midst of rapid runs and double stops punctuated by still pizzicato chords. From here, Shostakovich builds cleverly towards the **finale**, the orchestra entering suddenly with huge chords. They set the dramatic pace for the music ahead which gallops with a folk-like energy towards a final combination of the opening motif from the first movement with the finale's own two themes. The whole work comes to a crashing end with the timpani, repeating what was once the Baroque answering figure in the woodwinds, and transforming it into an emphatic full-stop.

Rostropovich's premiere of the concerto in October 1959 was an unqualified success, and he toured it in the following months to the UK, the US and Australia where it met with popular and critical acclaim, despite its Soviet origins (this was still the Fifties, after all). Undaunted by the Russian cellist's reputation, other soloists have since taken it up eagerly, cementing its place in both the repertoire, and in audiences' hearts.

DREW CRAWFORD © 1998

The orchestra for this concerto calls for two flutes (one doubling piccolo), two oboes, two clarinets and two bassoons (one doubling contrabassoon); one horn; timpani, celesta and strings.

Mstislav Rostropovich, the dedicatee, gave the premiere of Shostakovich's First Cello Concerto on 4 October 1959 with Yevgeny Mravinsky conducting the Leningrad Philharmonic. Rostropovich also gave the first Australian performance, with conductor Igor Markevitch and the Melbourne Symphony Orchestra in 1960. The SSO first performed it in 1976 with soloist Janos Starker and conductor Paavo Berglund, and most recently in 2009 with Han-Na Chang and conductor Yannick Nézet-Séguin.

Being Australians in the 21st century we are fated to miss the hidden references and the wry (and sometimes twisted) jokes that Shostakovich's contemporaries would have recognised in his music.

The opening of the First Cello Concerto, for example, quotes music from Shostakovich's soundtrack to *The Young Guard*, a funeral scene called 'Death of Heroes'. But the theme is given a twist, a grotesque transformation that reminds one writer of a popular Russian print showing mice burying a cat.

The grotesquerie returns in the final movement. We can only imagine the audacity of the first theme, which caricatures a Georgian tune that was a favourite of Stalin's. The second theme – perhaps to us simply a cocky dance melody – was based on a derisory tune, famous among musicians, with indecent words. (In an English version from the 1920s the listener is told to 'Go to hell!')

THE ULTIMATE SSO HOLIDAY GIFT AUCTION

This festive season, get closer than ever to the SSO and be part of the music you love. Treat yourself, your family – or even your kid's class – to an unforgettable experience and do your bit for music education.

Get bidding today at: [sydneyssosymphony.com/auction](http://sydneyssosymphony.com.au/auction)

Bidding closes 30 Nov 2017, 10pm.



Dmitri Shostakovich

Symphony No.8 in C minor, Op.65

Adagio

Allegretto

Allegro non troppo –

Largo –

Allegretto

In 1942, Shostakovich's seventh symphony (subtitled the 'Leningrad') had brought him to the height of his worldwide fame. The symphony was first performed in a Leningrad still under siege, with a Russian artillery bombardment of German positions beforehand to ensure that the performance could proceed. A microfilm copy of the score was rushed to the west, with Toscanini conducting the US premiere; there were more than sixty performances in the US in the following season. Shostakovich even made it to the cover of *Time* magazine, in a notorious image of him in fireman's uniform. While his popular success was immense, the critical response was mixed: figures such as Virgil Thomson derided the work, with composer Béla Bartók even subjecting it to scathing satirical treatment in his Concerto for Orchestra. Then came the battle of Stalingrad, the turning point of Russia's war with Germany; and not long after that another Shostakovich symphony, which indeed for a time bore the subtitle 'Stalingrad'.

The Eighth is debatably Shostakovich's finest symphony in traditional terms: subtler, for example, than the Fifth or Tenth, more coherent than the sprawling but unforgettable Fourth, more symphonic than the chilling death-obsessed song cycle he called his fourteenth symphony. It is for the most part a bleak work, firmly in the lineage of the Romantic tragic symphony. Its tonality of C minor has carried connotations of darkness since Bach and Haydn, and was the choice of Beethoven and Brahms for works leading through struggle from darkness to light. Shostakovich, however, denies us the blazing C major that ends Beethoven's Fifth and Brahms's First symphonies: the symphony ends in ambiguity and doubt, as indeed did his previous C minor symphony (the Fourth, which had been withdrawn before its scheduled 1936 premiere and would not see the light of day until 1961).

He had produced the affirmative Seventh Symphony while the war was at its darkest. Now he produced a pessimistic (or at least ambiguous) work just as the tide of the war was turning. Shostakovich seems to have foreseen a mixed critical reception, writing in typically sardonic fashion to Isaak Glikman: 'I am sure that it will give rise to valuable critical observations which will

Keynotes

EIGHTH SYMPHONY

This symphony belongs to Shostakovich's 'war symphonies' – a trilogy beginning with the *Leningrad Symphony* (No.7), which brought its composer credit as 'the chronicler of the People's heroism' in 1942. The *Eighth Symphony*, composed in 1943, was singled out for criticism because its mournful reflections undermined the compulsory spirit (or illusion) of triumph demanded of Soviet artists. (Put simply, it ends not in a blaze of optimism but quietly.) The music of the *Eighth Symphony* was an echo of that difficult war-time period, and in Shostakovich's opinion 'quite in the order of things'. The symphony is in five movements, the last three played without pause.

both inspire me to future creative work and provide insights enabling me to review that which I have created in the past. Rather than take a step backward I shall thus succeed in taking one forward.' The symphony was already criticised at a composers' plenary meeting in 1944 for its lack of jubilant affirmation; after the war it would for many years be effectively banned under the cultural doctrine of Central Committee Secretary Andrei Zhdanov

Listening Guide

The symphony begins **Adagio** with a sharply dotted, propulsive rhythm in the lower strings, gradually giving way to a lyrical melody in the violins. The opening few notes are crucial to the work's construction. The *fortissimo* beginning moves down a step from its initial sustained note, then returns; it soon leaps to another held note a fifth above. Both of these intervals appear throughout the first movement: the *pianissimo* violin melody which soon appears presents them immediately in different guise. This opening motion by a step and then back again is of particular importance, present (either right side up or inverted) throughout not only the movement but the entire symphony. Like certain similar motifs in Mahler, even when not heard in the foreground it binds the principal material throughout, giving the symphony a stronger motivic coherence than in perhaps any other major Shostakovich work.

The opening is given completely to sombre string colour, apart from discreet reinforcement of the violin line from flutes and trumpets at one important climax. When the winds enter in their own right it is in a distinctively snarling, funereal orchestration: bassoons and bass clarinet in the bass, oboes in the middle and the clarinets on top, dominated by the penetrating 'piccolo' tone of the E flat clarinet. The movement's second subject is again in the violins, in a gently flowing five-beat metre over a pulsing accompaniment in the lower strings: again the basic motive and the perfect fifth are prominent, this time appearing in reverse order.

Shostakovich's development of this material is in one sense quite classical: everything which follows springs from this initial material. What is not so classical is the sheer heat which the development accumulates. The dynamic inexorably works up to the full force of the large orchestra; the tempo is accelerated and the winds and brass are driven to the top of their range. There seems room to doubt if there can be any genuinely satisfying resolution here – and indeed in a sense there is none. After accelerating to a brutal march in Stravinskian rhythms, the tempo returns abruptly to the opening *Adagio*. Trumpets blast out the movement's opening material but the tutti can go

The symphony was criticised for its lack of jubilant affirmation and was effectively banned. In 1956 Shostakovich wrote: 'I greatly regret that the Eighth Symphony has not been performed in the Soviet Union for many years – a symphony into which I put so much thought and feeling.'



The Eighth Symphony was completed in 1943 following the decisive Battle of Stalingrad and, for a time, bore the subtitle 'Stalingrad'. In this photo, Soviet soldiers advance on a German position in the city's ruins.

no further: it is not the full orchestral mass but a single voice which will lead the movement towards its end, in a long, bleak soliloquy for the cor anglais. The movement ends in the hushed strings, the muted brass a distant reminder of questions still unanswered.

After the immense opening *Adagio* come two scherzos: the first a stylised march, the second a brutal moto perpetuo movement. The march (**Allegretto**) commences with the symphony's basic motive in the basses (it will also be hammered out in the timpani at the end). It is frequently wrong-footed by changes in time signature – its D flat major itself comes as a shock, shifting up a semitone from the first movement's key. Indeed the semitonal shifts continue: the bass line continues the upward chromatic movement while the harmony frequently slips sideways by a semitone alongside more traditional tonic-dominant progressions. The march's trio section appears in a jaunty piccolo tune, accompanied by the strings in a drum-like texture. The chromatic motion of the movement's beginning is here again in disguised form: the 'wedge' shape of the piccolo tune is built from two chromatic lines, one moving upward, the



APT



APT TRAVEL GROUP
90
UNFORGETTABLE
ORIGINS 1927

THERE IS ONLY ONE BEST

And it's APT

The best is about more than being Australia's most awarded tour and cruise operator. It's the luxury of having the smallest details taken care of to ensure an unforgettable journey through Asia. It's the indulgence of beautiful river ship suites and luxury hotels. It's a selection of unique or exclusive Signature Experiences that no amount of words or pictures could adequately describe. It's expecting the best there is yet still being surprised. It's knowing when you choose APT, you're choosing an uncompromising level of luxury that continues to set the benchmark in touring around the world.

**Travel with the best in 2018. APT's special offers are ending soon.
Hurry book by 30 November!**



National Travel Industry Awards



National Travel Industry Awards



National Travel Industry Awards

SSO Subscribers receive an exclusive offer with every booking.

For further details visit aptouring.com.au/Best, call **1300 335 714** or see your local travel agent

other downward. The tune moves to the bassoons and to the E flat clarinet, gradually spreading throughout the orchestra before the march dies away in fragments.

The **Allegro ma non troppo** is dominated throughout by a dogged *moto perpetuo* beginning in the violas. The basic motive appears this time not in the bass, but in oboes and clarinets at the top of their range, in a line moving up a semitone and then plunging back to the initial note in the octave below. In the central section the momentum is divided among the lower brass instruments, in a caricatured military band accompaniment to the fanfare of the trumpet solo. The original *moto perpetuo* returns after the trumpet fanfare, still in a *forte* dynamic but with the instruments muted: even the timpani are directed to be played 'coperto' or covered [a technique originating in funeral music, where the drums were draped with a cloth, although the modern orchestral equivalent is often simply a small patch of heavy felt on the drumhead].

After a dissonant climax, the **Largo** arrives without a break: it is one of Shostakovich's major essays in the Baroque *passacaglia* form, built on a repeating bass line. This form would reappear in many of his most important works: it had already appeared in his second opera, *Lady Macbeth of Mtsensk*, and would reappear in the first violin concerto as well as the second piano trio, the tenth string quartet and the fifteenth symphony. The repeating theme again begins with the symphony's basic motive; the lower strings play it throughout, supporting bleak solo meanderings from horn, piccolo and clarinet. The movement is in G sharp minor, quite some distance from the symphony's home key – but the clarinets deftly ease the harmony into C major for the bassoon solo which begins the finale, again with the symphony's basic motive.

Even though C major here arrives not in a blaze of glory but in a gentle woodwind solo, things seem initially to proceed along classical lines as the finale builds up strength through a series of episodes in accelerating tempo. But the first movement's questions remain – and in a reversal of the classical darkness-to-light trajectory, it is the first movement's minor-key tutti which finally arrives to crown the movement. Is a genuine resolution possible this time? Certainly none arrives. Again solo voices find their own way forward: first the unusual solo voice of the bass clarinet (in one of its most extended solo utterances in the orchestral repertoire), then cello, bassoon, piccolo and violin in turn. Then an ending of sorts: no triumphant blaze of glory or even a reposeful *Adagio* but a gentle *Andante*, the basic motif ringing out in the bass while the violins hold a C major chord far above.

But the first
movement's
questions remain...



For Shostakovich, and indeed for the Russian people, the war would indeed hold no real triumph: survival would have to do. The Seventh Symphony would thus remain the last symphonic triumph Shostakovich would offer Stalin. In the Eighth it was time to honour the victims in mournful reflection. A few years later, for his last war symphony, the Ninth, all Shostakovich would offer Stalin was farce.

CARL ROSMAN © 2008

Shostakovich's Eighth Symphony calls for four flutes (two doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, E flat clarinet, and three bassoons (one doubling contrabassoon); four horns, three trumpets, three trombones and tuba; timpani and percussion (xylophone, tambourine, snare drum, suspended cymbal, cymbals, bass drum, tam-tam, triangle); and strings.


The Eighth Symphony was first performed in Moscow to an invited audience on 3 November 1943 and received its first public performance the following evening; Yevgeny Mravinsky, the dedicatee, conducted. The SSO gave the Australian premiere in 1985 under Nicholas Braithwaite, and performed it most recently in 2008, conducted by Steven Sloane.



Discover Backstage News+

For the latest galleries, videos and behind-the-scenes insights from your Orchestra, check out our multimedia content hub. Featuring stories by our musicians, guest artists and expert music commentators, Backstage News+ is the No.1 destination for stories about the Sydney Symphony Orchestra.

sydneysymphony.com/backstage-news-plus



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.sydneysymphony.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@sydneysymphony.com



Principal Partner
SAMSUNG

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

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 7177
Facsimile (02) 9250 7666
Website sydneyoperahouse.com



**SYMPHONY
SERVICES
INTERNATIONAL**

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
18221 - 1/151117 - 47 S104/106

PAPER
PARTNER

K.W.DOGGETT Fine Paper

ABOUT THE ARTISTS



KEITH SAUNDERS

Vladimir Ashkenazy *conductor*

One of the few artists to combine a successful career as a pianist and conductor, Vladimir Ashkenazy inherited his musical gift from both sides of his family: his father David Ashkenazy was a professional light music pianist and his mother Evstolia (née Plotnova) was daughter of a chorusrmaster in the Russian Orthodox church.

He came to prominence in the 1955 Chopin Competition in Warsaw and as winner of the 1956 Queen Elisabeth Competition in Brussels. Since then he has built an extraordinary career, not only as one of the most outstanding pianists of the 20th century, but as an artist whose creative life encompasses a vast range of activities and continues to offer inspiration to music-lovers across the world.

A regular visitor to Sydney since his Australian debut, as a pianist, in 1969, Vladimir Ashkenazy subsequently conducted subscription concerts and composer festivals for the Sydney Symphony Orchestra, and from 2009 to 2013 was Principal Conductor and Artistic Advisor. Highlights of his tenure included the Mahler Odyssey, Tchaikovsky's *Queen of Spades* and annual international touring.

Conducting has formed the larger part of his activities for the past 35 years and he appears regularly with major orchestras around the world. He continues his longstanding relationship with the Philharmonia Orchestra, which appointed him Conductor Laureate in 2000, and he is also Conductor Laureate of both the Iceland and

NHK Symphony orchestras, and Principal Guest Conductor of the Orchestra della Svizzera Italiana. Previous posts include the Music Directorship of the EUYO and Chief Conductor of the Czech Philharmonic Orchestra. He maintains strong links with the Cleveland Orchestra (where he was formerly Principal Guest Conductor) and Deutsches Symphonie-Orchester Berlin (Chief Conductor and Music Director 1988–96).

Ashkenazy maintains his devotion to the piano, these days mostly in the recording studio. His comprehensive discography includes the Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara's Piano Concerto No.3 (which he commissioned), Bach's *Well-Tempered Clavier*, Rachmaninoff Transcriptions and Beethoven's Diabelli Variations. Milestone collections include *Ashkenazy: 50 Years on Decca*, his complete concerto recordings, a personal selection of solo and chamber works, and his vast catalogue of Rachmaninoff's piano music, which also includes his recordings as a conductor of the composer's orchestral music. Most recently he released a recording of Bach's French Suites

Beyond his performing schedule, Vladimir Ashkenazy has also been involved in many TV projects, inspired by his passionate drive to ensure that serious music retains a platform in the mainstream media and is available to as broad an audience as possible.



UWE ARENS

Daniel Müller-Schott

cello

Born in Munich, Daniel Müller-Schott studied with Walter Nothas, Heinrich Schiff and Steven Isserlis, and benefitted early on from sponsorship by the Anne-Sophie Mutter Foundation. Through this support he studied privately for a year with Mstislav Rostropovich, the dedicatee of tonight's concerto. In 1992, aged 15, he won the Moscow International Tchaikovsky Competition for Young Musicians. He now ranks among the best cellists of his generation and can be heard delighting audiences on the foremost international concert stages.

He has been guest soloist with the Berlin Philharmonic (conducted by Alan Gilbert), New York Philharmonic and Boston Symphony Orchestra (Charles Dutoit), and National Symphony Orchestra, Washington (Christoph Eschenbach). He is also a regular guest of the City of Birmingham Symphony Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, BBC Proms, Leipzig Gewandhaus Orchestra, and the radio orchestras of Berlin, Munich, Frankfurt, Stuttgart, Hamburg and Paris; in the United States with the Chicago Symphony Orchestra, San Francisco Symphony, Los Angeles Philharmonic and the Cleveland and Philadelphia orchestras; and with the NHK Symphony Orchestra, National Symphony Orchestra Taiwan and Seoul Philharmonic. Many years of musical collaboration linked him with conductors Kurt Masur, Lorin Maazel and Yakov Kreizberg.

In addition to performances of the great cello concertos, he has a special interest in extending the cello repertoire and has premiered concertos dedicated to him by André Previn and Peter Ruzicka, and chamber works by Sebastian Currier, Olli Mustonen and Jonathan Berger.

Highlights of the 2017–18 season include the Homage to Rostropovich with Anne-Sophie Mutter in Berlin, and Brahms's Double Concerto with violinist Julia Fischer in Munich and on tour in Hamburg and New York (Bavarian State Orchestra and Kirill Petrenko).

His sizeable discography includes both Shostakovich concertos (Bavarian Radio Symphony Orchestra and Yakov Kreizberg), the Dvořák concerto (NDR Symphony Orchestra and Michael Sanderling), and Prokofiev and Britten (WDR Cologne Orchestra and Jukka-Pekka Saraste). Recent chamber music recordings include the award-winning *Duo Sessions* with Julia Fischer (music by Kodály, Schulhoff, Ravel and Halvorsen) and sonatas by Britten, Prokofiev and Shostakovich with pianist Francesco Piemontesi.

Daniel Müller-Schott made his SSO debut in 2015 performing Schumann. He plays the 'Ex Shapiro' Matteo Goffriller cello (Venice, 1727).

www.thecellist.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, 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
SUPPORTED BY
GEOFF AINSWORTH AM &
JOHANNA FEATHERSTONE



Toby Thatcher

ASSISTANT CONDUCTOR
SUPPORTED BY RACHEL &
GEOFFREY O'CONNOR AND
SYMPHONY SERVICES
INTERNATIONAL



Andrew Haveron

CONCERTMASTER
SUPPORTED BY VICKI OLSSON

FIRST VIOLINS

Andrew Haveron

CONCERTMASTER

Sun Yi

ASSOCIATE CONCERTMASTER

Kirsten Williams

ASSOCIATE CONCERTMASTER

Fiona Ziegler

ASSISTANT CONCERTMASTER

Jenny Booth

Sophie Cole

Amber Davis

Claire Herrick

Georges Lentz

Alexandra Mitchell

Alexander Norton

Anna Skálová

Léone Ziegler

Sercan Danis*

Cristina Vaszilcsin*

Lerida Delbridge

ASSISTANT CONCERTMASTER

Brielle Clapson

Nicola Lewis

Emily Long

SECOND VIOLINS

Kirsty Hilton

Marina Marsden

Emma Jezek

ASSISTANT PRINCIPAL

Victoria Bihun

Emma Hayes

Shuti Huang

Stan W Kornel

Benjamin Li

Nicole Masters

Maja Verunica

Elizabeth Jones*

Thibaud Pavlovic-Hobba*

Ben Smith*

Marianne Edwards

Rebecca Gill

Monique Irik

Wendy Kong

VIOLAS

Tobias Breider

Justin Williams

ASSISTANT PRINCIPAL

Sandro Costantino

Jane Hazelwood

Graham Hennings

Justine Marsden

Leonid Volovelsky

Jacqueline Cronin°

Andrew Jezek°

Charlotte Fetherston*

Roger Benedict

Anne-Louise Comerford

Rosemary Curtin

Stuart Johnson

Felicity Tsai

Amanda Verner

CELLOS

Umberto Clerici

Catherine Hewgill

Edward King

Leah Lynn

ASSISTANT PRINCIPAL

Kristy Conrau

Fenella Gill

Elizabeth Neville

Adrian Wallis

David Wickham

Timothy Nankervis

Christopher Pidcock

DOUBLE BASSES

Kees Boersma

Alex Henery

David Campbell

Steven Larson

Richard Lynn

Josef Bisits°

Ben Hanlon*

Jaan Pallandi

Benjamin Ward

FLUTES

Emma Sholl

A/ PRINCIPAL

Carolyn Harris

Rosamund Plummer

PRINCIPAL PICCOLO

Kate Proctor*

OBOES

Shefali Pryor

David Papp

Alexandre Oguey

PRINCIPAL COR ANGLAIS

Diana Doherty

CLARINETS

Francesco Celata

A/ PRINCIPAL

Craig Wernicke

PRINCIPAL BASS CLARINET

Alex McCracken*

Oliver Shermacher*

Christopher Tingay

BASSOONS

Todd Gibson-Cornish

Fiona McNamara

Noriko Shimada

PRINCIPAL CONTRABASSOON

Matthew Wilkie

PRINCIPAL EMERITUS

HORNS

Tim Jones*

Geoffrey O'Reilly

PRINCIPAL 3RD

Euan Harvey

Marnie Sebire

Lee Wadenpfuh*

Ben Jacks

Rachel Silver

TRUMPETS

David Elton

Anthony Heinrichs

Yosuke Matsui

Paul Goodchild

TROMBONES

Ronald Prussing

Nick Byrne

Christopher Harris

PRINCIPAL BASS TROMBONE

Scott Kinmont

TUBA

Steve Rossé

TIMPANI

Richard Miller

PERCUSSION

Rebecca Lagos

Timothy Constable

Mark Robinson

Brian Nixon*

Alison Pratt*

HARP

Louise Johnson

CELESTA

Susanne Powell*

Bold = PRINCIPAL

Bold Italics = ASSOCIATE PRINCIPAL

° = CONTRACT MUSICIAN

* = GUEST MUSICIAN

Grey = PERMANENT MEMBER OF THE SYDNEY SYMPHONY ORCHESTRA NOT APPEARING IN THIS CONCERT

www.sydney-symphony.com/SSO_musicians

G·A· Zink & Sons
TAILORS & SHIRTMAKERS

The men's tails are hand tailored by Sydney's leading bespoke tailors, G.A. Zink & Sons.

VAN HEUSEN

The men of the Sydney Symphony Orchestra are proudly outfitted by Van Heusen.

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
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
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
Lisa Davies-Galli

ARTISTIC OPERATIONS

DIRECTOR OF ARTISTIC PLANNING
Raff Wilson
ARTISTIC PLANNING MANAGER
Sam Torrens
ARTIST LIAISON MANAGER
Ilmar Leetberg
LIBRARY MANAGER
Alastair McKean
LIBRARIANS
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

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

Michael Crouch AO & **Shanny Crouch**

Vicki Olsson

Drs Keith & Eileen Ong

Ruth & Bob Magid

Roslyn Packer AC

Kenneth R Reed AM

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**

Anonymous (1)



JAYFRAM

David Robertson

Chair Patrons

David Robertson

The Lowy Chair of
Chief Conductor and
Artistic Director

Andrew Haveron

Concertmaster
Vicki Olsson Chair

Brett Dean

Artist in Residence
*Geoff Ainsworth AM &
Johanna Featherstone Chair*

Toby Thatcher

Assistant Conductor
*Supported by
Rachel & Geoffrey O'Connor
and Symphony Services
International*

Kees Boersma

Principal Double Bass
SSO Council Chair

Francesco Celata

Acting Principal Clarinet
Karen Moses Chair

Umberto Clerici

Principal Cello
Garry & Shiva Rich Chair

Anne-Louise Comerford

Associate Principal Viola
White Family Chair

Kristy Conrau

Cello
*James Graham AM &
Helen Graham Chair*

Timothy Constable

Percussion
Justice Jane Mathews AO Chair

Lerida Delbridge

Assistant Concertmaster
Simon Johnson Chair

Diana Doherty

Principal Oboe
John C Conde AO Chair

Carolyn Harris

Flute
Dr Barry Landa Chair

Jane Hazelwood

Viola
*Bob & Julie Clampett Chair
in memory of Carolyn Clampett*

Claire Herrick

Violin
Mary & Russell McMurray Chair

Catherine Hewgill

Principal Cello
*The Hon. Justice AJ &
Mrs Fran Meagher Chair*

Scott Kinmont

Associate Principal Trombone
Audrey Blunden Chair

Leah Lynn

Assistant Principal Cello
*SSO Vanguard Chair with lead
support from Taine Moufarrige
and Seamus R Quick*

Nicole Masters

Second Violin
Nora Goodridge Chair

Timothy Nankervis

Cello
*Dr Rebecca Chin & Family
Chair*

Elizabeth Neville

Cello
Ruth & Bob Magid Chair

Shefali Pryor

Associate Principal Oboe
Emma & David Livingstone Chair

Mark Robinson

Assistant Principal Timpani
*Rodney Rosenblum Memorial
Chair*

Emma Sholl

Acting Principal Flute
*Robert & Janet Constable
Chair*

Kirsten Williams

Associate Concertmaster
I Kallinikos Chair



KEITH SAUNDERS

Janet and Robert Constable with Associate Principal Flute Emma Sholl. 'When we first met her in the Green Room at the Opera House,' recalls Robert, 'it was a lovely hug from Emma that convinced us that this was not only an opportunity to support her chair but to get involved with the orchestra and its supporters. It has been a great experience.'



FOR INFORMATION ABOUT THE CHAIR PATRONS
PROGRAM CALL (02) 8215 4625

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 Creatorex Foundation
Dr Gary Holmes & Dr Anne Reeckmann
Dr Barry Landa
Gabriel Lopata
The Dr Lee MacCormick 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)

Foundations

BENNELONG
ARTS FOUNDATION



PACKER FAMILY
FOUNDATION



Commissioning Circle

Supporting the creation of new works

ANZAC Centenary Arts and Culture Fund
Geoff Ainsworth AM & Johanna Featherstone
Dr Raji Ambikairajah
Christine Bishop
Dr John Edmonds
Alvaro Rodas Fernandez
Dr Stephen Freiberg & Donald Campbell
Peter Howard
Andrew Kaldor AM & Renata Kaldor AO
Gary Linnane & Peter Braithwaite
Gabriel Lopata
Dr Peter Louw
Justice Jane Mathews AO
Vicki Olsson
Caroline & Tim Rogers
Geoff Stearn
Rosemary Swift
Ian Taylor
Dr Richard T White
Kim Williams AM & Catherine Dovey
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

SSO Bequest Society

Honouring the legacy of Stuart Challender

Warwick K Anderson
Mr Henri W Aram OAM &
Mrs Robin Aram
Timothy Ball
Stephen J Bell
Christine Bishop
Mr David & Mrs Halina Brett
R Burns
Howard Connors
Greta Davis
Glenys Fitzpatrick
Dr Stephen Freiberg
Jennifer Fulton
Brian Galway
Michele Gannon-Miller
Miss Pauline M Griffin AM
John Lam-Po-Tang

Dr Barry Landa
Peter Lazar AM
Daniel Lemesle
Ardelle Lohan
Linda Lorenza
Louise Miller
James & Elsie Moore
Vincent Kevin Morris &
Desmond McNally
Mrs Barbara Murphy
Douglas Paisley
Kate Roberts
Dr Richard Spurway
Mary Vallentine AO
Ray Wilson OAM
Anonymous (41)



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
Estate of Helen MacDonnell Morgan
The late Greta C Ryan
Estate of Rex Foster Smart
Estate of Joyce Sproat
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 and above

Geoff Ainsworth AM &
Johanna Featherstone
Anne Arcus & Terrey Arcus AM
The Berg Family Foundation
Mr Frank Lowly AC &
Mrs Shirley Lowly OAM
Vicki Olsson
Roslyn Packer AC
Paul Salteri AM & Sandra Salteri
In memory of Joyce Sproat
Peter Weiss AO & Doris Weiss
Mr Brian White AO &
Mrs Rosemary White

PLATINUM PATRONS \$30,000–\$49,999

Brian Abel
Mr John C Conde AO
Robert & Janet Constable
Michael Crouch AC &
Shanny Crouch
Ruth & Bob Magid
Justice Jane Mathews AO
Mrs W Stening

GOLD PATRONS \$20,000–\$29,999

Antoinette Albert
Robert Albert AO & Elizabeth Albert
Christine Bishop
Tom Breen & Rachael Kohn
Sandra & Neil Burns
Dr Gary Holmes &
Dr Anne Reeckmann
Mr Andrew Kaldor AM &
Mrs Renata Kaldor AO
I Kallinikos
Dr Barry Landa
Russell & Mary McMurray
The late Mrs T Merewether OAM
Karen Moses
Rachel & Geoffrey O'Connor
Drs Keith & Eileen Ong
Kenneth R Reed AM
David Robertson & Orli Shaham
Mrs Penelope Seidler AM
Geoff Stearn
Mr Fred Street AM &
Mrs Dorothy Street
Ray Wilson OAM in memory of
James Agapitos OAM
June & Alan Woods Family
Bequest
Anonymous (1)

SILVER PATRONS \$10,000–\$19,999

Ainsworth Foundation
Doug & Alison Battersby
Audrey Blunden

Dr Hannes &
Mrs Barbara Boshoff
Mr Robert & Mrs L Alison Carr
Dr Rebecca Chin
Bob & Julie Clampett
Ian Dickson & Reg Holloway
Edward & Diane Federman
Dr Stephen Freiberg &
Donald Campbell
Nora Goodridge
Simon Johnson
Marianne Lesnie
Emma & David Livingstone
Gabriel Lopata
Helen Lynch AM & Helen Bauer
Susan Maple-Brown AM
The Hon. Justice A J Meagher
& Mrs Fran Meagher
Mr John Morschel
Dominic Pak & Cecilia Tsai
Seamus Robert Quick
Garry & Shiva Rich
Sylvia Rosenblum
Tony Strachan
Susan Wakil AO &
Isaac Wakil AO
Judy & Sam Weiss
In memory of Geoff White
Caroline Wilkinson
Anonymous (6)

BRONZE PATRONS \$5,000–\$9,999

Dr Raji Ambikairajah
Stephen J Bell
Beverley & Phil Birnbaum
The late Mrs P M Bridges OBE
Daniel & Drina Brezniak
Ian & Jennifer Burton
Hon. J C Campbell QC &
Mrs Campbell
Mr Lionel Chan
Dr Diana Choquette
Mr Richard Cobden
Howard Connors
Ewen Crouch AM &
Catherine Crouch
Paul & Roslyn Espie
In memory of Lyn Fergusson
Mr Richard Flanagan
James & Leonie Furber
Dr Colin Goldschmidt
Mr Ross Grant
Mr David Greatorex AO &
Mrs Deirdre Greatorex
Warren Green
The Hilmer Family
Endowment
James & Yvonne Hochroth
Angus & Kimberley Holden
Jim & Kim Jobson

SSO PATRONS

Playing Your Part

Mr Ervin Katz
Mrs W G Keighley
Roland Lee
Robert McDougall
Judith A McKernan
Mora Maxwell
Mrs Elizabeth Newton
Ms Jackie O'Brien
Mr & Mrs Nigel Price
Manfred & Linda Salamon
Rod Sims & Alison Pert
Mr Dougal Squair
John & Jo Strutt
Ms Rosemary Swift
Dr Alla Waldman
Mr Robert & Mrs Rosemary Walsh
Mary Whelan & Rob Boulderstone
Dr John Yu AC

PRESTO PATRONS \$2,500-\$4,999

Rae & David Allen
David Barnes
Mrs Ros Bracher AM
In memory of RW Burley
Cheung Family
Mr B & Mrs M Coles
Dr Paul Collett
Andrew & Barbara Dowe
Suellen & Ron Enestrom
Anthony Gregg
Dr Jan Grose OAM
Roger Hudson & Claudia
Rossi-Hudson
Dr Michael & Mrs Penny Hunter
Fran & Dave Kallaway
Professor Andrew Korda AM &
Ms Susan Pearson
A/Prof. Winston Liauw &
Mrs Ellen Liauw
Mrs Juliet Lockhart
Ian & Pam McGaw
Barbara Maidment
Renee Markovic
Mrs Alexandra Martin &
the late Mr Lloyd Martin AM
Helen & Phil Meddings
James & Elsie Moore
Andrew Patterson & Steven Bardy
Patricia H Reid Endowment
Pty Ltd
Lesley & Andrew Rosenberg
Shah Rusiti
In memory of H St P Scarlett
Helen & Sam Sheffer
Mr David FC Thomas &
Mrs Katerina Thomas
Peter & Jane Thornton
Kevin Troy
Judge Robyn Tupman
Russell van Howe & Simon Beets
John & Akky van Ogtrop
Mr Robert Veal
The Hon. Justice A G Whealy
Prof. Neville Wills & Ian Fenwicke
Ms Josette Wunder
Yim Family Foundation
Anonymus (3)

VIVACE PATRONS \$1,000-\$2,499

Mrs Lenore Adamson
Andrew Andersons AO
Mr Matthew Andrews
Mr Henri W Aram OAM
In memory of Toby Avent
Margaret & James Beattie
Dr Richard & Mrs Margaret Bell
Allan & Julie Bligh
In memory of Rosemary Boyle,
Music Teacher
Peter Braithwaite & Gary Linnane
Mrs H Breckveldt
Mrs Heather M Breeze
Mr David & Mrs Halina Brett
Eric & Rosemary Campbell
Michel-Henri Carriol
Debby Cramer & Bill Caukull
M D Chapman AM &
Mrs J M Chapman
Norman & Suellen Chapman
Mrs Stella Chen
Mrs Margot Chinneck
Mr Donald Clark
Joan Connery OAM &
Max Connery OAM
Dr Peter Craswell
Christie & Don Davison
Greta Davis
Lisa & Miro Davis
Kate Dixon
Stuart & Alex Donaldson
Professor Jenny Edwards
Dr Rupert C Edwards
Mrs Margaret Epps
Mr John B Fairfax AO
Mr & Mrs Alexander Fischl
Vic & Katie French
Mrs Lynne Frolich
Vernon Flay & Linda Gilbert
Julie Flynn
Victoria Furrer-Brown
Michele Gannon-Miller
Mrs Linda Gerke
Mr Stephen Gillies & Ms Jo Metzke
Ms Lara Goodridge
Clive & Jenny Goodwin
Michael & Rochelle Goot
Mr David Gordon
In Memory of Angelica Green
Akiko Gregory
Richard Griffin AM & Jay Griffin
Harry & Althea Halliday
Mrs Jennifer Hershon
Sue Hewitt
Jill Hickson AM
Dr Lybus Hillman
Dorothy Hoddinott AO
Mr Peter Howard
Aidan & Elizabeth Hughes
David Jeremy
Mrs Margaret Johnston
Dr Owen Jones &
Ms Vivienne Goldschmidt
Anna-Lisa Klettenberg
Dr Michael Kluger & Jane England
Mr Justin Lam

L M B Lamprati
Beatrice Lang
Mr Peter Lazar AM
Anthony & Sharon Lee Foundation
Mr David Lemon
Airdrie Lloyd
Mrs A Lohan
Peter Lowry OAM &
Carolyn Lowry OAM
Dr Michael Lunzer
Kevin & Susan McCabe
Kevin & Deidre McCann
Matthew McInnes
Dr V Jean McPherson
Mrs Suzanne Maple-Brown
John & Sophia Mar
Anna & Danny Marcus
Danny May
Guido & Rita Mayer
Mrs Evelyn Meaney
Kim Harding & Irene Miller
Henry & Ursula Mooser
Milja & David Morris
Judith & Roderick Morton
P Muller
Judith Mulveney
Ms Yvonne Newhouse &
Mr Henry Brender
Paul & Janet Newman
Darrol Norman & Sandra Horton
Prof. Mike O'Connor AM
Judith Olsen
Mr & Mrs Ortis
Mrs Elizabeth Ostor
Mrs Faye Parker
In memory of Sandra Paul
Greg Peirce
Mr Stephen Perkins
Almut Piatti
Peter & Susan Pickles
Erika & Denis Pidcock
Dr John I Pitt
Ms Ann Pritchard
Mrs Greeba Pritchard
The Hon. Dr Rodney Purvis AM QC &
Mrs Marian Purvis
Dr Raffi Qasabian &
Dr John Wynter
Mr Patrick Quinn-Graham
Mr Graham Quinton
Ernest & Judith Rapee
Anna Ro
In memory of Katherine Robertson
Mrs Judy Rough
Ms Christine Rowell-Miller
Jorie Ryan for Meredith Ryan
Mr Kenneth Ryan
Mrs Solange Schulz
George & Mary Shad
Ms Kathleen Shaw
Marlene & Spencer Simmons
Mrs Victoria Smyth
Mrs Yvonne Sontag
Judith Southam
Catherine Stephen
Ashley & Aveen Stephenson
The Hon. Brian Sully AM QC
Mildred Teitler

Heng & Cilla Tey
Dr Jenepher Thomas
Mrs Helen Twibill
Mr Ken Unsworth
In memory of Denis Wallis
Michael Watson
Henry Weinberg
Jerry Whitcomb
Betty Wilkenfeld
A L Willmers & R Pal
Dr Edward J Wills
Ann & Brooks C Wilson AM
Margaret Wilson
Dr Richard Wing
Mr Evan Wong &
Ms Maura Cordial
Dr Peter Wong &
Mrs Emmy K Wong
Lindsay & Margaret Woolveridge
In memory of Lorna Wright
Mrs Robin Yabsley
Anonymus (26)

ALLEGRO PATRONS \$500-\$999

Mr Nick Andrews
Mr Luke Arnull
Mr Garry & Mrs Tricia Ash
Miss Lauren Atmore
Lyn Baker
Mr Ariel Balague
Joy Balkind
Mr Paul Balkus
Simon Bathgate
Ms Jan Bell
Mr Chris Bennett
In memory of Lance Bennett
Susan Berger
Ms Baiba Berzins
Minnie Biggs
Jane Blackmore
Mrs Judith Bloxham
Mr Stephen Booth
R D & L M Broadfoot
William Brooks & Alasdair Beck
Commander W J Brash OBE
Dr Tracy Bryan
Professor David Bryant OAM
Mr Darren Buczma
Christine Burke &
Edward Nuffield
Mrs Anne Cahill
Hugh & Hilary Cairns
P C Chan
Jonathan Chissick
Simone Chuah
In memory of L & R Collins
Jan & Frank Conroy
Suzanne Coorey
Dom Cottam & Kanako Imamura
Ms Fiona Cottrell
Ms Mary Anne Cronin
Mr David Cross
Robin & Wendy Cumming
D F Daly
Ms Anthoula Danilatos
Geoff & Christine Davidsson
Mark Dempsey & Jodi Steele

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
Taine Moufarrige
Founding Patron
Seamus Robert Quick
Founding Patron
Alexandra McGuigan
Oscar McMahon
Shefali Pryor
Chris Robertson & Katherine Shaw

VANGUARD MEMBERS

Laird Abernethy
Clare Ainsworth-Herschell
Simon Andrews & Luke Kelly
Courtney Antico
Luan Atkinson
Attila Balogh
Meg Bartholomew
James Baudzus
Andrew Baxter
Hilary Blackman
Adam Blake
Matthew Blatchford
Dr Jade Bond
Dr Andrew Botros
Mia & Michael Bracher
Georgia Branch
Peter Braithwaite
Andrea Brown
Nikki Brown
Prof. Attila Brungs
Sandra Butler
Louise Cantrill
CBRE
Jacqueline Chalmers
Louis Chien
Janice Clarke
Lindsay Clement-Meehan
Paul Colgan
Michelle Cottrell
Kathryn Cowe
Alex Cowie
Anthony Cowie
Robbie Cranfield
Peter Creeden
Asha Cugati
Alastair & Jane Currie
Paul Deschamps
Shevi de Soysa
Jen Drysdale
Emily Elliott
Shannon Engelhard
Roslyn Farrar
Andrea Farrell
Matthew Fogarty
Garth Francis
Matthew Garrett
Sam Giddings
Jeremy Goff &
Amelia Morgan-Hunn
Lisa Gooch
Hilary Goodson
Joelle Goudsmit
Charles Graham
Jennifer Ham
Sarah L Hesse

Kathryn Higgs
James Hill
Peter Howard
Jennifer Hoy
Jacqui Huntington
Katie Hryce
Inside Eagles Pty Ltd
Matt James
Amelia Johnson
Virginia Judge
Tanya Kaye
Bernard Keane
Tisha Kelemen
Aernout Kerbert
Patrick Kok
John Lam-Po-Tang
Robert Larosa
Ben Leeson
Gabriel Lopata
David McKean
Carl McLaughlin
Kristina Macourt
Marianne Mapa
Henry Meagher
Matt Milsom
Christopher Monaghan
Bede Moore
Sarah Morrisby
Sarah Moufarrige
Julia Newbould
Alasdair Nicol
Simon Oaten
Duane O'Donnell
Shannon O'Meara
Edmund Ong
Olivia Pascoe
Kate Quigg
Michael Radovnikovic
Jane Robertson
Katie Robertson
Alvaro Rodas Fernandez
Enrique Antonio Chavez Salceda
Rachel Scanlon
Naomi Seeto
Ben Shipley
Toni Sinclair
Neil Smith
Tim Steele
Kristina Stefanova
Ben Sweeten
Sandra Tang
Ian Taylor
Robyn Thomas
Michael Tidball
Melanie Tiyce
James Tobin
Mark Trevarthen
Russell Van Howe & Simon Beets
Amanda Verratti
Mike Watson
Alan Watters
Corey Watts
Jon Wilkie
Adrian Wilson
Danika Wright
Jessica Yu
Yvonne Zammit

Dr David Dixon
Grant & Kate Dixon
Susan Doenau
E Donati
Mr George Dowling
Ms Margaret Dunstan
Dana Dupere
Cameron Dyer & Richard Mason
Miss Lili Du
Mr Malcolm Ellis & Ms Erin O'Neill
John Favaloro
Dr Roger Feltham
Ms Carole Ferguson
Mrs Lesley Finn
Ms Lee Galloway
Ms Lyn Gearing
Mr & Mrs Peter Golding
Ms Carole A Grace
Mr Robert Green
Dr Sally Greenaway
Mr Geoffrey Greenwell
Peter & Yvonne Halas
In memory of Beth Harpley
Sandra Haslam
Robert Havard
Roger Henning
Mrs Mary Hill
In memory of my father,
Emil Hilton, who introduced
me to music
A & J Himmelhoch
Yvonne Holmes
Mrs Georgina M Horton
Mrs Suzanne & Mr Alexander
Houghton
Robert & Heather Hughes
Geoffrey & Susie Israel
Dr Mary Johnsson
Ms Philippa Kearsley
Mrs Leslie Kennedy
In memory of Bernard M H Khaw
Dr Henry Kilham
Jennifer King
Mr & Mrs Gilles Kryger
Mr Patrick Lane
The Laing Family
Ms Sonia Lal
Elaine M Langshaw
Dr Leo & Mrs Shirley Leader
Mr Cheok F Lee
Peter Leow & Sue Choong
Mrs Erna Levy
Liftronic Pty Ltd
Joseph Lipski
Helen Little
Norma Lopata
Kevin McDonald
Frank Machart
Ms Margaret McKenna
Melvyn Madigan
Mrs Silvana Mantellato
Ms Kwok-Ling Mau
Louise Miller
Mr John Mitchell
Kevin Newton Mitchell
Robert Mitchell
Howard Morris

Alan Hauserman & Janet Nash
Mr John R Nethercote
Mrs Janet &
Mr Michael Neustein
Mr Davil Nolan
John & Verity Norman
Mr Graham North
Paul O'Donnell
Mr Edmund Ong
Dr Kevin Pedemont
Michael Quailley
Suzanne Rea &
Graham Stewart
Kim & Graham Richmond
Dr Peter Roach
Mr David Robinson
Alexander & Rosemary Roche
Mr Michael Rollinson
Agnes Ross
Mrs Audrey Sanderson
Garry E Scarf & Morgie Blaxill
Mr Tony Schlosser
Lucille Seale
Peter & Virginia Shaw
David & Alison Shillington
Mrs Diane Shteinman AM
Dr Evan Siegel
Margaret Sikora
Jan & Ian Sloan
Maureen Smith
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 Walledge
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
L D & H Y
Anonymous [52]

SSO Patrons pages correct as of September 2017

SALUTE

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



OFFICIAL CAR PARTNER



TECHNOLOGY PARTNER



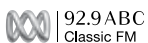
GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER

