

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Leah's Playlist

PLAYLIST

Tuesday 7 March, 6.30pm



Principal Partner



CLASSICAL



Daniil Trifonov in Recital

SCHUMANN
Kinderszenen (Scenes from Childhood)
Toccata
Kreisleriana
SHOSTAKOVICH 24 Preludes
and Fugues: selections
STRAVINSKY Three Movements from Petrushka
Daniil Trifonov piano *(pictured)*

International Pianists in Recital
Presented by Theme & Variations
Piano Services
Mon 6 Mar 7pm
City Recital Hall



Leah's Playlist

Music by **Brahms, Tchaikovsky** and
Bernstein, and including **HERRMANN**
Love Scene from Vertigo
Andrew Haveron violin-director
Anna Goldsworthy piano
Leah Lynn Assistant Principal Cello *(pictured)*

Playlist
Tue 7 Mar 6.30pm
City Recital Hall



Symphony for the Common Man

FORD Headlong
RACHMANINOFF Piano Concerto No.4[^]
COPLAND Symphony No.3[^]
Benjamin Northey conductor
Simon Tedeschi piano *(pictured)*

Meet the Music
Wed 15 Mar 6.30pm
Tea & Symphony
Fri 17 Mar 11am[^]
complimentary morning tea from 10am
Great Classics
Sat 18 Mar 2pm



Kate-Miller Heidke and the SSO

Featuring songs by Kate Miller-Heidke,
including *Last Day on Earth, O Vertigo!, Sarah,*
and highlights from *The Rabbits*
Benjamin Northey conductor
Kate Miller-Heidke vocalist, keyboard *(pictured)*
Keir Nuttall guitar

Meet the Music
Thu 23 Mar 6.30pm
Kaleidoscope
Fri 24 Mar 8pm
Sat 25 Mar 8pm
■ A BMW Season Highlight



Olympic Orchestra: Music for Sport

An SSO Family Concert
Including:
WALDTEUFEL The Skaters' Waltz
COPLAND Fanfare for the Common Man
MILLS Countdown Fanfare
from the 2000 Sydney Olympics
RAVEL Bolero
DVOŘÁK New World Symphony: Largo
HOLST The Planets: Jupiter
R STRAUSS Thus Spake Zarathustra: Introduction
Toby Thatcher conductor
Guy Noble compere *(pictured)*

Family Concerts
Sun 26 Mar 2pm



Songs and Vistas

An Alpine Symphony
DORMAN After Brahms
BRAHMS Song of Destiny
BRAHMS Song of the Fates
R STRAUSS An Alpine Symphony
Asher Fisch conductor
Sydney Philharmonia Choirs

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COMING UP

with your SSO



sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

CLASSICAL



**SPECIAL
EVENT**



Nobuyuki Tsujii in Recital

Nobuyuki Tsujii makes his Sydney recital debut.

JS BACH Italian Concerto, BWV 971

MOZART Sonata in B flat, K570

BEETHOVEN Moonlight Sonata, Op.27 No.2

BEETHOVEN Appassionata Sonata, Op.57

Nick's Playlist

Our SSO trombonist Nick Byrne presents an hour of the music he can't get enough of, and you can join the musicians for a drink after the concert.

Music by **MOZART**, **BRUCKNER** and **BERLIOZ**, and including **HANDEL** *The Arrival of the Queen of Sheba*

SPECIAL EVENT

MON 22 MAY / 7PM

TUE 30 MAY / 6:30PM



Morning Inspiration

Concertmaster Andrew Haveron pairs Haydn's Morning Symphony with a 'new' double concerto by Mozart for the perfect early evening concert.

HAYDN Symphony No.6, Morning

MOZART arr. Haveron String Quintet in G minor, K516, for violin, viola and orchestra



Orli Shaham

The New York Times has called her a "brilliant pianist". Hear Orli Shaham in a recital inspired by one of the great Romantic composers, Brahms.

DORMAN After Brahms

DEAN Hommage à Brahms

BRAHMS Op.118 and Op.119 Piano Pieces

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**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

PLAYLIST

TUESDAY 7 MARCH, 6.30PM

CITY RECITAL HALL

LEAH'S PLAYLIST

Andrew Haveron *violin and director*

Anna Goldsworthy *piano*

Leah Lynn *cello*

**A personal selection of music
presented by Leah Lynn**

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Act II Scène from the ballet Swan Lake

LUDWIG VAN BEETHOVEN (1770–1827)

Two movements from

String Quartet No.15 in A minor, Op.132

4. *Alla Marcia, assai vivace* –

5. *Allegro appassionato*

DMITRI SHOSTAKOVICH (1906–1975)

Slow movement (Lento) from

Piano Concerto No.1 in C minor, Op.35

Anna Goldsworthy, piano

with David Elton, trumpet

BERNARD HERRMANN (1911–1975)

Betsy's Theme from the film Taxi Driver

LEONARD BERNSTEIN (1918–1990)

Symphonic Dances from West Side Story: Finale

LEOŠ JANÁČEK (1854–1928)

Last movement from

String Quartet No.1, The Kreutzer Sonata

HERRMANN

Scène d'amour (Love Theme) from the film Vertigo

JOHANNES BRAHMS (1833–1897)

First movement (Allegro non troppo) from

Symphony No.4 in E minor, Op.98

Estimated durations:

3 minutes, 7 minutes, 8 minutes,

3 minutes, 5 minutes, 5 minutes,

6 minutes, 12 minutes

The concert will be performed without interval and will conclude at approximately 7.50pm.

Please join us in the foyer following the concert for a chance to mingle with the musicians.

COVER: Tessa Conn (design) and Christie Brewster (photography)

Leah Lynn is the SSO's Assistant Principal Cello, generously supported by Chair Patrons SSO Vanguard (see page 17)



Principal Partner



Leah's Playlist

Welcome to Playlist! Established last year, this is the series in which individual members of the SSO introduce you to personal selections of music. Music can carry a wealth of powerful associations and memories – time and place, people, events. And Leah's program tonight is filled with music that she finds especially evocative.

Complementing the musical choices, our program cover assembles objects of personal significance to Leah. There's one of her first cello books. And the playing cards and Bananagrams tiles. Leah explains that in a family where the kids outnumber the adults they need to find games that everyone can enjoy. As for the Lindt chocolate bar: if energy is flagging at interval, it's perfect for getting you through a concert. (This works for listeners as well as musicians.) Her favourite Thierry Lasry sunnies. The green spatula and the open recipe book reflect her love of baking, while the chilli is a sign of her high threshold for spicy food!

In pride of place is Leah's own cello, a Hornsteiner instrument from 1780. It's a 'heavy' instrument, she says, that could survive anything: 'after a nuclear war there will be the cockroaches... and my cello!' And just near the tip of her bow in the handsome leather wrap is some 'fancy pants' rosin, made locally by Leatherwood Bespoke Rosin. Finally, off to the side are some autographed LPs, including one from Randy Newman. Leah's guilty pleasures include those times when the SSO shares the stage with crossover legends. She says people are often surprised to learn that she isn't necessarily a 'classical junkie' and that when she needs a 'head-cleaning' after a day at work it's pop music that does the trick. But that's a whole other playlist!

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You can also read SSO program books on your computer or mobile device by visiting our online program library in the week leading up to the concert: sydneyssosymphony.com/program_library

ABOUT THE MUSIC



TCHAIKOVSKY Act II Scène from the ballet Swan Lake

Swan Lake is the quintessential ballet. Its scenario has all the right ingredients: a handsome if melancholy prince, a tragic heroine, an evil sorcerer, a glittering royal court, a dash of international flavour in the foreign princesses... and enchanted swans. Its score is luminous and deeply emotional. Tchaikovsky had never composed for ballet before (in fact in the 1870s this was a slightly disreputable commission for a composer) but he had an unerring natural instinct and a genuine enthusiasm for the art form.

Act II (Tchaikovsky's favourite) provides the first glimpse of the forest lake that is the gloomy abode of the princess Odette and her maidens, transformed by day into swans by the malevolent Baron von Rothbart. Choreographically this is the pivotal act of *Swan Lake*, a challenge and a vehicle for great ballerinas. Musically it develops a haunting melody that Tchaikovsky had devised much earlier for a tiny children's ballet on a similar subject. The curtain lifts on the first Scène of Act II to this haunting oboe and harp theme. In Anne Woolliams' 1977 production for the Australian Ballet the swans are arranged on the stage in a striking wedge formation. They flutter and float, assuming their nocturnal, and true, guise at midnight.



BEETHOVEN Two movements from String Quartet in A minor, Op.132

One of the pleasures of orchestral music – for performers and listeners – is the range of colour and sheer power that comes when 50, 60, 100 musicians are playing together. But orchestral musicians also love to play chamber music: intimate music-making with one player per part. And for this concert Leah Lynn has chosen highlights from two great string quartets – music that is colourful and powerful in its own way. The first of these comes from Beethoven's final years, composed in 1825 at a time when he was focusing on the string quartet and writing some of his most demanding creations.

Leah's selection begins with the lively March that introduces the finale of the quartet. This spirited music seems straightforward enough – although when heard in the context of the full quartet it has the effect of bringing listeners down to earth after a sublime slow movement. The finale itself (marked 'fast' and 'impassioned') echoes the finale of Ninth Symphony, completed the year before. Like the symphony, it contains fragments of recitative (music that seems to speak rather than sing), and its main theme was originally intended for the symphony. The prevailing mood is one familiar from the Fifth and Ninth symphonies: the struggle between despair and triumph, and its musical parallel in the transition from the key of A minor to the more affirming A major for the conclusion.



SHOSTAKOVICH **Slow movement (Lento) from Piano Concerto No.1**

Traditionally a concerto sets a soloist against the orchestra in a dynamic of competition but also collaboration. In his first piano concerto, written in 1933, Shostakovich emphasises the collaborative element, bringing the principal trumpet into the spotlight as a second soloist. (The trumpet also provides an additional flash of colour against the string orchestra.)

It can be fun to listen to the concerto as a whole while playing 'spot the reference': Tchaikovskian Romantic lushness, Rachmaninoff-style piano rhapsodies, a whiff of Rossini's *William Tell*, even hints of the French can can... But this virtuoso showpiece is anything but a joke and it is all the more serious and strangely unnerving because of its apparent lightness of mood.

It is typical of Shostakovich's complexity that the second movement (marked *Lento* or 'very slow') is both sentimental and at the same time angry – all frivolity vanishes in this slow waltz. Strings set the tone, the piano makes a delicate entry, and eventually the solo trumpet plays a muted, bluesy variation.



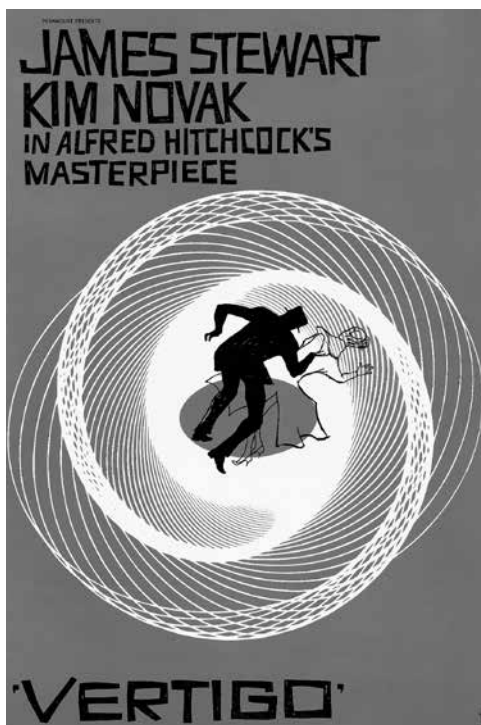
HERRMANN **Betsy's Theme from Taxi Driver** **Scène d'amour from Vertigo**

The son of Russian immigrants, Bernard Herrmann went to Hollywood from New York, where he'd studied with Rubin Goldmark and Australia's Percy Grainger. Herrmann's scores give the lie to any lingering idea that film scores must be anonymous. You can always identify a Herrmann score, whether it be for a Martin Scorsese or Alfred Hitchcock film, and his music works well in the concert hall. One of Herrmann's trademarks was his distinctive orchestral colour. In *Psycho* (1960), for example, Herrmann cannily limited his palette to string orchestra. The choice perfectly matched Hitchcock's claustrophobic black-and-white account of Marion Crane's murder at the hands of psychopath Norman Bates.

After the break-up of his collaboration with Hitchcock (in 1966 the director had been pressured into replacing him with a younger composer who might possibly provide a hit song), Herrmann relocated to Britain. There he was discovered by a new generation of filmmakers, including Martin Scorsese, who invited Herrmann to score his 1976 picture **Taxi Driver**.

Taxi Driver is a portrait of Travis Bickle (Robert De Niro), an ex-marine and introverted loner who drives a cab around New York City at night to cope

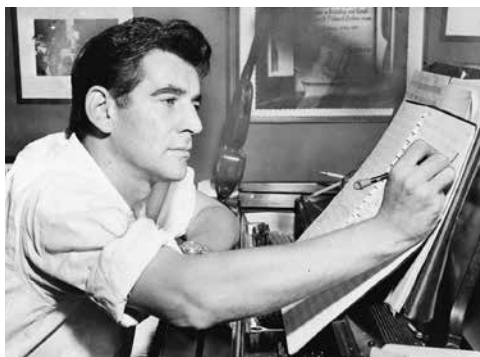




with his insomnia. The violence and crime that Bickle witnesses from his cab feed his growing contempt for the world around him ('all the animals come out at night...someday a real rain'll come and wash all the scum off the streets'). Herrmann's music for *Taxi Driver* is often described as dark and brooding, and the noir-style theme that accompanies the night driving scenes has a menacing undercurrent with a hint of latent violence. In stark contrast is Betsy's love theme, a languorous, jazzy number featuring saxophone.

During his years with Hitchcock, Herrmann wrote the score for *Vertigo*, regarded by cinema aficionados as one of the ten greatest films of all time, and certainly one of Hitchcock's best. Made in 1958, and filmed in Technicolor, it's the story of a man who is tricked into something that becomes an obsession – a horrible practical joke devised to hide a murder plot. Scottie (James Stewart) is asked by an old friend to keep an eye on his wife, Madeleine (Kim Novak), who appears to be descending into madness. Scottie has a fatal flaw of his own – uncontrollable vertigo. Scottie and 'Madeleine' fall in love, but can their love survive Madeleine's terrible secret?

The Scène d'amour from *Vertigo*, heard later in this concert, was written for the pivotal scene towards the end of the film. Musically it is the culmination of the love theme that Herrmann has been developing through the score. Dramatically, this impassioned music is set against an unnerving 'love scene' for an effect that is both ecstatic and ambiguous.

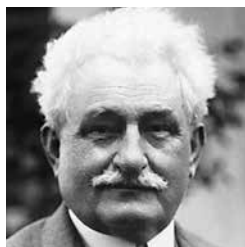


BERNSTEIN **Finale to the Symphonic Dances** **from West Side Story**

In 1949, choreographer Jerome Robbins approached Leonard Bernstein and playwright Arthur Laurents with the idea of doing a 'Romeo and Juliet story' set on New York's lower east side, the story of a young Jewish boy and a Catholic girl. Work schedules prevented the collaborators bringing *East Side Story* to fruition. When they got around to resuming work on the project, the original conflict seemed old hat. Instead, *West Side Story* is about Tony, the American descendant of Polish forebears, and Maria, the daughter of recent Puerto Rican immigrants, and their story plays out against the violence of rival gangs on the upper west side of town.

Musically, *West Side Story* also inhabits two worlds: classical and Broadway. When it opened in New York in 1957, it was the fourth show of a classically trained musician who was about to take up the post of Music Director of the New York Philharmonic. If we think of American music as typically infectious, brash and exciting, and yet conversely accessible, simple and touching, then *West Side Story* is surely one of America's greatest scores.

In 1961, the same year *West Side Story* was released in its award-winning film version, Bernstein made a concert version of the music, calling it 'Symphonic Dances' – rather than, say, suite. The songs and dances are transformed and combined symphonically to portray a wide variety of moods and action, until the Finale, based on the melody for 'I Have a Love', brings the music to a peaceful if sorrowful conclusion.



JANÁČEK Last movement from String Quartet No.1, The Kreutzer Sonata

The second chamber music piece in tonight's program is by Czech composer Leoš Janáček. He had the misfortune to go largely unrecognised until quite late in his life, when his opera *Jenůfa* found success in 1916, and his last decade was his most prolific, with major operas such as *Káťa Kabanová*, the Glagolitic Mass, his Sinfonietta and many other works. It took even longer for Janáček to gain proper recognition outside Czechoslovakia; this came after his death, with conductors such as Australian Charles Mackerras becoming advocates for his work in the 1950s.

In the 1920s Janáček wrote two string quartets with highly evocative, literary allusions (the second is called 'Intimate Letters'). The first quartet takes its title from Tolstoy's novella *The Kreutzer Sonata*, in which the main character has murdered his piano-playing wife because he is convinced she has been having an affair with a violinist. Beethoven's 'terrible' Op.47 violin sonata, dedicated to violinist Rudolph Kreutzer, plays a pivotal role – arousing (at least for the narrator!) dangerous passions that cross the boundary from musical ecstasy to human desire.

Janáček makes no attempt to follow Tolstoy's narrative – it's not a literal interpretation –

although he does allude to some of Beethoven's musical ideas. The last movement falls into two sections. It begins slowly (*Adagio*) and gloomily (Janáček marks it 'lugubre') then builds in tempo and energy (*Piu mosso*) to the fiercely urgent music ('feroce') of the climax.



BRAHMS First movement from Symphony No.4

The first movement of Brahms's Fourth Symphony doesn't begin with a slow introduction. (There had been one in an early draft, but Brahms discarded it.) It doesn't begin with a theme, a tune. Instead it begins with a mighty gesture of falling and rising pairs of notes – an 'abstract' motif that will provide the kernel of melodic material for the whole symphony. Later in the first movement the alternation of these pairs of notes takes on a conversational tone. When the critic Eduard Hanslick heard Brahms and Ignaz Brüll play through a two-piano version of the symphony he commented: 'During the whole first movement I felt as if I were being beaten soundly by two tremendously witty people.'

As was his habit, Brahms had invited a group of trusted, musical friends to listen to the piano draft version of the Fourth Symphony. This time they were left bewildered. After the long and difficult gestation of his first symphony, Brahms had gathered momentum, and his Third Symphony (composed in a single summer in 1883) had enjoyed immediate success. The Fourth Symphony represented a new approach and a new challenge. It required two summers' work, and can be heard as a 'summing-up' of Brahms's aims: the marriage of past techniques with contemporary idioms and the close-knit integration of material. The textures are often quite intricate – making the smaller 'Classical' orchestra you hear tonight



◀ The first page of Brahms's manuscript of the Fourth Symphony

ideal – and yet the music is also richly poetic ('Romantic'). Although the reception at the premiere was 'polite', the symphony has become firmly embedded as a favourite in the orchestral

repertoire. If it's new to you, seek out the complete symphony, especially its monumental finale. This marvellous first movement is just the beginning!

SYDNEY SYMPHONY ORCHESTRA © 2017

Adapted in part from notes by MARTIN BUZACOTT (Shostakovich), YVONNE FRINDLE (Brahms, Tchaikovsky), LORRAINE NEILSON (Herrmann), GORDON KALTON WILLIAMS (Bernstein, Herrmann)

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ABOUT THE MUSICIANS

KEITH SAUNDERS



Leah Lynn *cello*

Assistant Principal Cello, SSO Vanguard Chair

Leah Lynn was born in Adelaide. She grew up in the country, where her free-time choices were: ride horse, play cello, help out. She usually chose cello.

She completed her Bachelor of Music degree with the dictatorial yet instructive Janis Laurs and the slightly peculiar modern music nut Friedrich Gauwerky. For better or worse, she developed her own style early on.

During her teens, Leah was very involved with the Australian Youth Orchestra and its offshoots, touring as Principal Cello in the 1990s. Lots of fun times touring. (Thanks mum and dad for footing the bill!) After university, she travelled to Europe for further study, most memorably with the amazing Georg Faust of the Berlin Philharmonic. Practice time!

Returning to Australia, Leah played with the Adelaide and Tasmanian symphony orchestras. Then in 1997 she auditioned for the Sydney Symphony Orchestra, which bravely took her on.

In 2001 she job-swapped in the BBC Philharmonic. And while in Manchester she took lessons with the inimitable Hannah Roberts at the Royal Northern College of Music. Apart from these enlightening lessons, the most valuable thing she learned was that the Sydney Symphony Orchestra was best place to be... in the world.

When possible Leah plays as a casual member of the Australian Chamber Orchestra, and she has also played with the Australian World Orchestra. In addition to orchestral work, over the years she has performed with the Sydney Soloists, Australia Ensemble, Song Company and the Australian and Seraphim trios. She has appeared in the Government House concert series as well as ABC Classic FM's Sunday Live broadcasts.

Leah is married to pin-up SSO double bassist Richard Lynn and has three fab kids, Harvey, Lucinda and Fred.

One of the best facets of her job is the evolving confluence of players of all experiences and the bringing together of friends and colleagues with diverse and extraordinary talents.



Andrew Haveron *violin-director*

Concertmaster

Andrew Haveron joined the SSO as Co-Concertmaster in 2013, arriving in Sydney with a reputation as one of the UK's most sought-after violinists – a highly respected soloist, chamber musician and concertmaster. As a soloist, he has performed a broad range of well-known and less familiar repertoire with many of the UK's finest orchestras, including the London Symphony, BBC Symphony, Hallé and City of Birmingham Symphony orchestras. As first violinist of the Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting, and many prize-winning recordings.

He is in great demand as a concertmaster and director, and has worked with all the major symphony orchestras in the UK – including the BBC SO and Philharmonia Orchestra] and many others around the world. In 2015 he performed the Walton concerto with the SSO and David Robertson as well as directing concerts in the Mozart in the City series. Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past 50 years.

Andrew Haveron plays a 1757 Guadagnini violin, on loan to the SSO from Vicki Olsson.



Anna Goldsworthy *piano*

Anna Goldsworthy is one of Australia's most acclaimed and versatile musicians. She performs extensively throughout Australia and internationally as a soloist and chamber musician, and is founding member of Seraphim Trio.

Her literary publications include the memoirs *Piano Lessons* and *Welcome to Your New Life*, as well as the Quarterly Essay *Unfinished Business*.

She is currently a Lecturer in Ensemble at the Elder Conservatorium of Music in Adelaide, a Research Fellow at the J.M. Coetzee Centre for Creative Practice at the University of Adelaide, and the Kenneth Moore Memorial Music Scholar at Janet Clarke Hall.

Highlights of 2017 include the remount of her acclaimed play *Piano Lessons* at venues around Australia, including City Recital Hall; a solo piano tour of China; and Seraphim Trio's London debut and national concert series celebrating the history of the piano trio.

Anna Goldsworthy curates the mini-festival Chamber Landscapes for the 2017 Adelaide Festival and edits *Best Australian Essays 2017*.

Her most recent CD is *Beethoven Piano Trios* with Seraphim Trio, released last year.

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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Georges Lentz

Emily Long

Alexander Norton

Léone Ziegler

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Long-term SSO subscriber Audrey Blunden first met Associate Principal Trombone Scott Kinmont when in search of a euphonium for her grandson to play. Since then the pair have become the best of friends, who love discussing the ins and outs of the trombone repertoire.



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Mr Michael Neustein
Mr Graham North
Miss Lesley North
Prof. Mike O'Connor AM
Paul O'Donnell
Dr Kevin Pedemont
Dr Natalie E Pelham
John Porter &
Annie Wesley-Smith
Michael Quailay
Mr Graham Quinton
Mr David Robinson
Alec & Rosemary Roche
Mr Bernard Rofe
Mrs Audrey Sanderson
Mrs Solange Schulz
Lucille Seale
Peter & Virginia Shaw
David & Alison Shilligton
L & V Shore
Mrs Diane Shteinman AM
Margaret Sikora
Jan & Ian Sloan
Maureen Smith
Ann & Roger Smith
Ms Tatiana Sokolova
Charles Solomon
Robert Spry
Ms Donna St Clair
Ruth Staples
Dr Vladan Starcevic
Fiona Stewart
Mr & Mrs W D Suthers
Mr Ludovic Theau
Alma Toohey
Victoria Toth
Gillian Turner & Rob Bishop
Ross Tzannes
Mr Thierry Vancaillie
Mrs & Mr Jan Waddington
Ms Lynette Walker
Ronald Walledge
Ms Theanne Walters
Mr Michael Watson
Mr John Whittle sc
Peter Williamson
M Wilson
Dr Wayne Wong
Sir Robert Woods
Ms Roberta Woolcott
Dawn & Graham Warner
Ms Lee Wright
Paul Wyckaert
Anne Yabsley
Mrs Robin Yabsley
Anonymous [36]

SSO Patrons pages correct as of 1 January 2016

SALUTE

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



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



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

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



OFFICIAL CAR PARTNER



TECHNOLOGY PARTNER



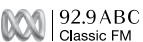
GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER

