

2017 SEASON



**sydney symphony orchestra**

**David Robertson**

The Lowy Chair of Chief Conductor and Artistic Director

# Megan Washington and the SSO

MEET THE MUSIC

Thursday 21 September, 6.30pm

KALEIDOSCOPE

Friday 22 September, 8pm

Saturday 23 September, 8pm

■ A BMW Season Highlight



A BMW  
Season Highlight



Principal Partner



CLASSICAL



**Saint-Saëns in the Morning**

*A-Musing Animals*

**SAINT-SAËNS** The Muse and the Poet, for violin, cello and orchestra

**SAINT-SAËNS** Carnival of the Animals with words by Bradley Trevor Greive

**Toby Thatcher** conductor • **Richard Morecroft** narrator

**Kirsty Hilton** violin • **Catherine Hewgill** cello

**Laurence Matheson** piano • **Peter De Jager** piano

Tea & Symphony

**Fri 22 Sep, 11am**

Sydney Opera House



**Carnival of the (Australian) Animals**

*An SSO Family Concert*

**HINDSON** Dangerous Creatures

**SAINT-SAËNS** Carnival of the Animals with words by Bradley Trevor Greive

**Toby Thatcher** conductor • **Richard Morecroft** narrator

**Laurence Matheson** piano • **Peter De Jager** piano

Family Concerts

**Sun 24 Sep, 2pm**

Sydney Opera House



**Dream Sequence**

**VELTHEIM** Prelude and Coda **PREMIERE**

**HULLICK** Were/Oblivion **PREMIERE**

**LIM** The Heart's Ear

**DEAN** Dream Sequence

**ŽIVKOVIĆ** On the Guarding of the Heart

**Brett Dean** conductor

SSO at Carriageworks

**Sun 15 Oct, 5pm**

Carriageworks



**Rachmaninoff on Fire**

**SIBELIUS** Scene with Cranes from Kuolema

**DEAN** Fire Music

**RACHMANINOFF** Piano Concerto No.3

**Brett Dean** conductor

**Piers Lane** piano

Meet the Music

**Wed 18 Oct, 6.30pm**

Thursday Afternoon Symphony

**Thu 19 Oct, 1:30pm**

Emirates Metro Series

**Fri 20 Oct, 8pm**

Sydney Opera House

SSO PRESENTS



**Harry Potter and the Chamber of Secrets™**

*In concert*

The Harry Potter™ film series is one of those once-in-a-lifetime cultural phenomena that continues to delight millions of fans around the world. This concert will feature the SSO performing every note from Harry Potter and the Chamber of Secrets™.

**Jeffrey Schindler** conductor

Supported by Cobs

**Wed 4 Oct, 7pm**

**Thu 5 Oct, 7pm**

**Fri 6 Oct, 7pm**

**Sat 7 Oct, 2pm**

**Sat 7 Oct, 7pm**

Sydney Opera House



**Amadeus Live**

*In concert with your SSO*

*Amadeus* on a vast HD screen while Mozart's most celebrated works are performed live by your SSO!

**Jeffrey Schindler** conductor

**Cantillation** choir

Amadeus LIVE is an Avex Classics International production

**Fri 13 Oct, 7pm**

**Sat 14 Oct, 1.30pm**

**Sat 14 Oct, 7pm**

Sydney Opera House

**sydneyssymphony.com**

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**David Robertson**  
Chief Conductor and Artistic Director

**MEET THE MUSIC**

THURSDAY 21 SEPTEMBER, 6.30PM

**KALEIDOSCOPE**

FRIDAY 22 SEPTEMBER, 8PM

SATURDAY 23 SEPTEMBER, 8PM

.....  
SYDNEY OPERA HOUSE CONCERT HALL

**MEGAN WASHINGTON  
AND THE SSO**

**Benjamin Northey** *conductor*

**Megan Washington** *vocals, keyboard*

**Alex Bennison** *guitar*

**Songs by Megan Washington  
with other songwriters as credited  
including a full preview of her album SUGARDOOM**

**Achilles Heart**

with Jason Wu, arranged by Iain Grandage

**Kiss Me Like We're Going to Die**

with Alex Evert, Alex Tirheimer & Sam Fisher, arr. Grandage

**Catherine Wheel**

arranged by Paul Hankinson

**American Spirit**

with Kyle Moorman & Peter Walsh, arr. Hankinson

**Saint Lo**

with Jason Wu, arranged by Joe Twist

**The Give**

arr. Twist

**Dirty Churches**

**Body Double**

with David Haddad, arr. Twist

**Futureproof**

with Max Hershenow, arr. Twist

**Love You Best**

with Tim Levinson & Mario Spate, arr. Twist

with

**Skeleton Key**

arr. Twist

Pre-concert talk by conductor Benjamin Northey in the Northern Foyer 45 minutes before each performance.

.....  
The concert will be performed without interval and will conclude at approximately 8pm (Wed), 9.30pm (Fri, Sat).

.....  
The performance on 23 September is a BMW Season Highlight

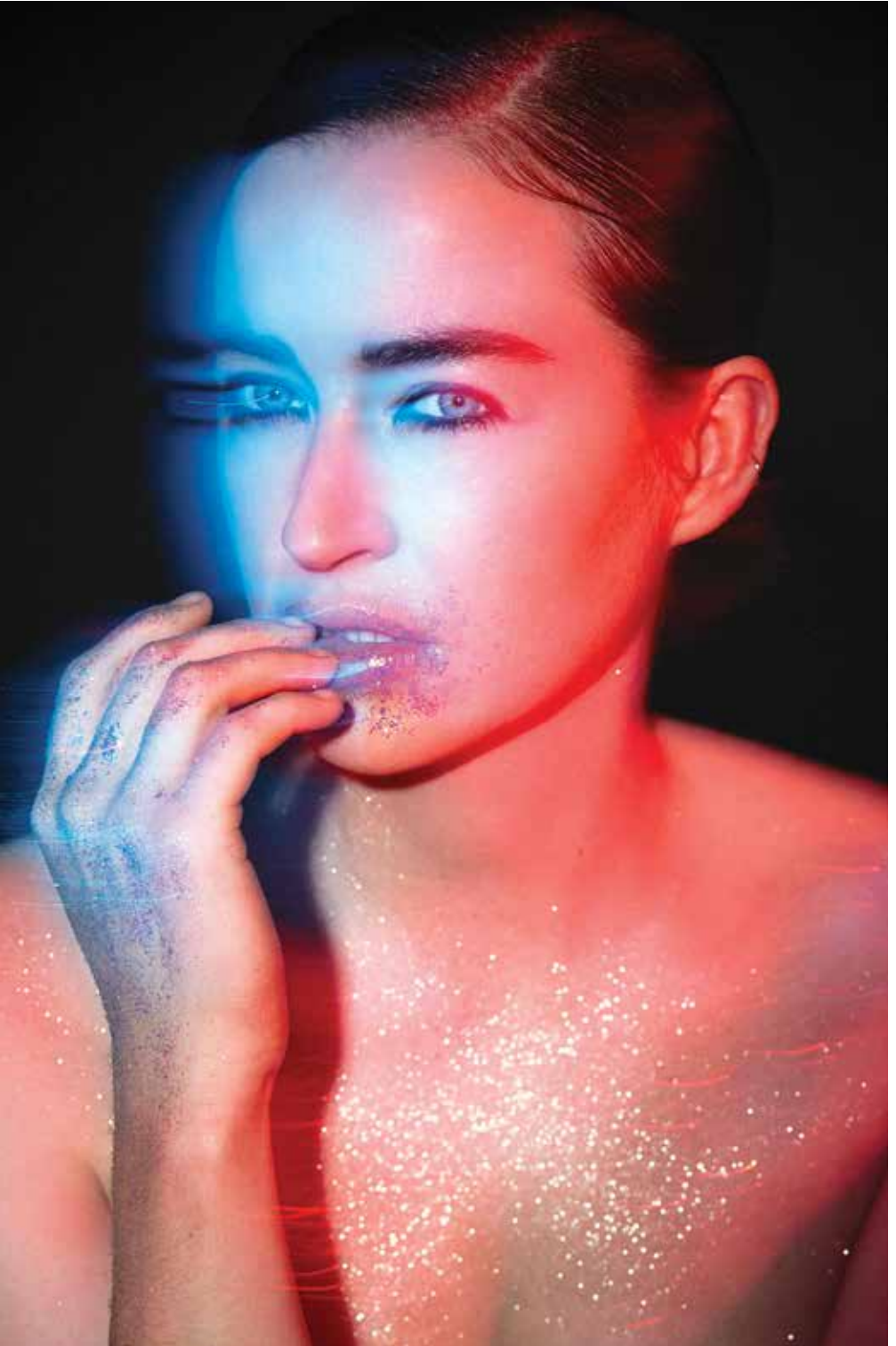


A BMW  
Season Highlight

*Additional songs and program order to be decided on the night.*



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## ABOUT THE ARTIST

### Megan Washington

Megan Washington is one of Australia's new icons of song. Originally performing jazz and studying at the Queensland Conservatorium, her style evolved to indie pop and alternative rock, where she sings and plays piano and guitar. In 2010, she released her debut album, *I Believe You Liar*, which peaked at number three on the ARIA Albums Chart, was certified platinum, and saw her earn the Best Female Artist and Breakthrough Artist ARIA awards, while receiving five further nominations.

The following year she released the mini-album *Insomnia*, which culminated in her first performance at the Sydney Opera House (as well as concerts in Paris, London and New York) in a darker and more introspective counterbalance to *I Believe You Liar*.

2014 saw Megan release her second full-length record, *There There*, which debuted as an ARIA Top 5 album. It received rave reviews from fans and critics alike, with accompanying performances throughout Europe and the United Kingdom in 2015. *There There* was co-written with Sia/Adele collaborator Sam Dixon and was recorded in the UK with Stella Mozgawa (of Warpaint) on drums and Leo Abraham (Roxy Music) on guitars. Appearances at Falls Festival, Splendour in the Grass and Triple J's Beat the Drum celebration followed,

and Megan concluded 2015 with the Tangents Tour – a national run of 34 shows throughout every Australian state and territory.

Megan Washington has served as a mentor on *The Voice Australia*, and inspired the world with her honest and personal story, 'Why I Live In Mortal Dread Of Public Speaking', via a captivating TEDxSydney talk, which has received more than 2 million views and was also highlighted on the ABC's *Australian Story* program.

For the past 18 months, Megan has been based in Los Angeles, writing and recording her fourth studio album, for release in early 2018. The first single, 'Saint Lo', was released last year. She has collaborated with a slew of world-class songwriters, including Tim Levinson aka Urthboy, Max Hershenow (MS MR), Kyle Moorman (Lea Michele, Miley Cyrus) and Peter Thomas (Betty Who, Coin), and the album is set to be produced by Eric J Dubowsky (Flume, Chet Faker).

This week's shows with the SSO – the first in a series of collaborations with some of Australia's premier orchestras – are a unique and exclusive opportunity to experience the album in full prior to its release, with full orchestral accompaniment in one of Australia's most beautiful concert halls.

PHOTO: RACHEL COOK



## Sugardoom Symphony

**A fortunate alignment of creative projects sees Megan Washington introduce her new album live on stage with symphony orchestra. She spoke to Aaron Curran**

Megan Washington finds herself in an unusual and exciting artistic position planning her latest Australian tour. Yes, she's thrilled to be performing with full symphony orchestra for the first time in her career, but more than that the repertoire she has chosen is predominantly new songs from her as-yet-unreleased album (currently titled *Sugardoom*, not due until 2018). So audiences are not only hearing her new songs for the first time but in orchestral arrangements that will be radically different from their recorded counterparts.

'I made a very deliberate decision because it was way too early for a "Best Of", frankly,' she laughs. 'I don't think I've quite earned a retrospective just yet. Plus the artists that are more interesting to me, they're always looking forward, celebrating new work. And this [tour] was such an amazing opportunity to work with orchestras and musicians of the highest calibre that could give my new music a whole other set

of clothes, their Sunday best in fact. That was so exciting that it just didn't make sense to be looking backwards.'

While symphonic sound was far from Washington's mind when she was writing her new record, when the chance arose to play with orchestras across Australia she found both projects musically synchronous. 'The timing of [this tour] coming together has been spookily fortunate because, of everything that I've written so far, I think this new body of work is most sympathetic to the gorgeousness and lushness of a symphony orchestra. That wasn't intentional. There's a line from *Frankenstein* that goes something like: "And when I looked and saw what I had created, my heart froze in horror, as it looked nothing like I had intended." That's quite true for most creative people I think. Clear ideas can still end up taking you somewhere unplanned, and this time that different place I find myself in lends itself really well to an orchestra too. But

PHOTO: AMELIA DOWD



perhaps that was an unconscious intention all along.'

Given that this interview may, for many, serve both as introduction and guide, Megan is keen to outline the new songs' origins and objectives. 'These songs are like melted candy. The album is about love and, while I've never written any capital 'L' love songs before, it was something that I really wanted to explore with this new record. Though with me being who I am, the songs have some shadows. I guess they are more the type of love song that you would have heard in the 1960s...they're from the underside of love, the dark side, there's heartbreak and anger but it's all wrapped up in something very sweet.'

'I've been thinking a lot about Roy Orbison,' she adds. 'A classic romantic pop songwriter but with such dark lyrical twists, he used arrangements and sound in a way that still sounds modern to me. It's still pop but with such a dramatic and cinematic combination of music and lyrical elements. Playing songs like that with a full orchestra, you are able to extrapolate and amplify those elements and that affects what's heard and the emotions that are felt.'

Washington's initial aim for these *Sugardoom* songs was also tempered with something more utilitarian but no less vital. 'I needed to write myself an album of "breathers". Most of my songs are such beltters that in my live shows I found myself having to boom it all out for two hours with no respite because I hadn't written any. So this time I focused more on percussive vocal melodies. I was more interested in a style closer to sung rap or recitative, and songs like "I Want You" by Savage Garden or "One Note Samba" by [Antonio Carlos] Jobim. Rapid-fire, machine gun, semi-spoken singing that requires control, not just volume and power. I'm trying to chill out, effectively.'

Such a practical and corporeal approach to creativity is resonant of one of the key reasons Megan became a musician in the first place, as she revealed in her now-famous talk at TEDxSydney in 2014 and raises again when the discussion moves to her education.



PHOTO: CYBELE MALINOWSKI

'One key reason for me getting so deeply into music is that I've always had a pronounced stutter. Part of my speech therapy was singing lessons, as vocal exercises like singing really help people with speech problems. After about ten years of lessons, at 14 or 15, I'd gotten quite good. I became quite serious about theory, completing the Trinity and AMEB exams. Then I went to the [Queensland] Conservatorium and studied jazz composition and voice. I'd grown up listening to show tunes mostly, singers like Judy Garland and Barbra Streisand. I never really found my way to pop or rock music but as I got older I became more interested in them as their own forms. At uni I'd transcribe each instrument of songs by The Strokes or The Beatles, every note, and that helped me to understand what was actually going on in this music that was so new to me... bass, drums, how everything talked to each other. My whole education in the modern music world has been quite recent and autodidactic given my childhood was all show tunes and jazz.'

The first years of Megan's professional career were similarly jazz-focused, touring and recording with musicians like esteemed pianist Paul Grabowsky. What does she think such a fundamental grounding in jazz gave her? 'There's a fearlessness I love in jazz, but mostly what I loved about singing the Great American Songbook are the succinct and beautiful stories, the strong sense of narrative in that era of songwriting.'



Though that's also the main reason why I *stopped* singing jazz: I didn't want to sing anyone else's stories any more, I wanted to sing my own.

The songs of Cole Porter are amazing but they weren't my life, they didn't really relate to the experiences of a 20-something woman who'd grown up in Papua New Guinea and was living in Melbourne in the 21st century, you know?

Yet there's still a thread linking her jazz past to her more polyvalent present. 'The strong narrative of jazz and the almost cinematic approach to storytelling is something that still figures in what I do now. It's definitely present on the new record. There's a new song called "Catherine Wheel", I'm not game enough to say it sounds like Hoagy Carmichael but if you had to file it somewhere, I think its position is much

closer to him than contemporary pop. The other element of a jazz education is an understanding of harmonies, subtly altering the harmonic landscape underneath a melodic skyline in order to enhance or amplify the drama of the lyric. Again I think "Catherine Wheel" is an example of that.'

Her enthusiasm is infectious when she mentions the three musicians writing the orchestrations. 'Iain Grandage and I have worked together on several of Meow Meow's shows, so I knew that I definitely wanted Iain's genius on board. I hadn't met Joe Twist before this project, but over the course of a few months I've learnt he's extraordinarily gifted. There are two arrangements coming from Paul Hankinson who is one of my very favourite musical minds, he's a songwriter and pianist who lives in Berlin. His arrangements are very idiosyncratic and sympathetic to the emotional tone of the songs. I love what these three all bring to the work, each of them brings something that's quite different but very, very good.'

Megan sounds like she can't quite believe her luck at launching *Sugardoom* in such musically lavish circumstances. 'These new songs are a strong step somewhere different, not a complete departure or anything but my songwriting has evolved and I'm very happy with where it has taken me. More than anything, I want people to feel this music. I think this suite of songs lives much more in the body than in the head. These are songs to be physically felt. Luckily orchestras do just that, right?'

AARON CURRAN © 2017

PHOTO: RACHEL COOK



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# MORE MUSIC

## MEGAN WASHINGTON DISCOGRAPHY

### Albums

*There There*

MERCURY (2014)

*I Believe You Liar*

MERCURY (2010)

Named Breakthrough Songwriter of the Year, 2011  
APRA Awards

### EPs

*Insomnia*

MERCURY (2011)

*Rich Kids*

MERCURY (2010)

*How to Tame Lions*

MERCURY (2009)

Winner of the 2009 Vanda & Young Songwriting  
Competition

*Clementine*

MERCURY (2008)

*Bennetts Lane* – with Paul Grabowsky

INDEPENDENT (2007)

*Nightlight* – with Sean Foran

SPACEBAR, NEWMARKET (2007)

Named Best Australian Jazz Vocal Album (2008  
Australian Jazz Bell Awards)

### Selected Singles

*Saint Lo*

(from *Sugardoom*, 2016)

*Who Are You and Limitless*

(from *There There*, 2014)

*Riders on the Storm* (2012)

*I Believe You Liar* (2011)

*Holy Moses*

(from *Insomnia*, 2011)

*Bed of Nails* (2011)

*Sunday Best and The Hardest Part*

(from *I Believe You Liar*, 2010)

[www.meganwashington.com](http://www.meganwashington.com)

## PRODUCTION CREDITS

### For Megan Washington

Tour Crew:

Jorden Brebach *Production Manager & Sound  
Engineer*

Peter Rubie *Lighting Designer & Lighting Operator*

Tim Whitten *Monitor Engineer*

Management:

Andrew Stone & Michael Chugg (Chugg Music)

## Broadcast Diary

### September–October



92.9 ABC

Classic FM

[abc.net.au/classic](http://abc.net.au/classic)

Thursday 28 September, 8pm

#### DANCING WITH THE ORCHESTRA

**James Gaffigan** conductor

**Alina Ibragimova** violin

Kodály, Bartók, Rachmaninoff

Saturday 30 September, 2pm

#### SYMPHONY FOR THE COMMON MAN

**Benjamin Northey** conductor

**Simon Tedeschi** piano

Ford, Rachmaninoff, Copland

Tuesday 17 October, 8pm

#### MORNING INSPIRATION

**Andrew Haveron** violin-director

**Roger Benedict** viola

Haydn, Mozart arr. Haveron

Saturday 28 October, noon

#### TCHAIKOVSKY'S PATHÉTIQUE

**Andris Poga** conductor

**Baiba Skride** violin

Wagner, Prokofiev, Tchaikovsky

### SSO Radio

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

[sydneyssomusic.com/SSO\\_radio](http://sydneyssomusic.com/SSO_radio)



#### SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 10 October, 6pm

Musicians and staff of the SSO talk about the life  
of the orchestra and forthcoming concerts.

Hosted by Andrew Bukenya.

[finemusicfm.com](http://finemusicfm.com)



ROSS CALLIA

## **Benjamin Northey** *conductor*

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Since returning to Australia from Europe in 2006, Benjamin Northey has rapidly emerged as one of the nation's leading musical figures. He has held the position of Associate Conductor of the Melbourne Symphony Orchestra since 2011 and in 2015 he became Chief Conductor of the Christchurch Symphony Orchestra.

Benjamin Northey studied with John Hopkins at the University of Melbourne Conservatorium of Music and then with Jorma Panula and Leif Segerstam at Finland's Sibelius Academy. In 2009 he was selected as one of three conductors worldwide to the Allianz International Conductors' Academy where he conducted the London Philharmonic and the Philharmonia orchestras under the mentorship of Vladimir Jurowski and Christoph von Dohnányi.

Internationally, he has conducted the London Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Hong Kong Philharmonic Orchestra, National Symphony Orchestra of Colombia, New Zealand and Christchurch symphony orchestras, Auckland Philharmonia, Malaysian Philharmonic Orchestra and the Southbank Sinfonia of London.

In Australia, he has made his mark through critically acclaimed appearances as a guest conductor with all the Australian state symphony orchestras, as well as in opera productions such

as *The Elixir of Love*, *The Tales of Hoffmann* and *La sonnambula* (State Opera of South Australia), and *Don Giovanni* and *Così fan tutte* (Opera Australia). His recordings include award-winning releases with the Melbourne, Sydney, Tasmanian, Adelaide and West Australian symphony orchestras.

Recent engagement highlights have included return visits to all the major Australian orchestras, the HKPO and NZSO, and Opera Australia conducting *Turandot*, as well as conducting the MSO and Christchurch Symphony Orchestra.

Benjamin Northey's numerous awards include the 2010 Melbourne Prize Outstanding Musician Award, the Brian Stacey Memorial Award, the Nelly Apt Scholarship and the 2007 Limelight Magazine Best Newcomer Award. He is an Honorary Fellow of the University of Melbourne Conservatorium, where he is also a lecturer in conducting.

His most recent appearances with the SSO include this year's Sydney Festival conducting an all-Rautavaara program, a program of music by Ford, Rachmaninoff and Copland, and concerts with Kate Miller-Heidke.

[www.benjaminnorthey.com](http://www.benjaminnorthey.com)



## Alex Bennison *guitar*

Alex Bennison is a Sydney-based guitarist, vocalist and songwriter. Having performed, recorded and collaborated with artists such as Andy Bull, Hungry Kids Of Hungary, Meg Mac, Dustin Tebbutt, Jack River, Kita Alexander and Walker/Talker, he is well established within the Australian music scene. He has performed on multiple sold-out Australian tours, Triple J's 'Like A Version', and renowned Australian festivals such as Splendour in the Grass, Falls Festival and Laneway Festival.

Alex Bennison first rehearsed with Megan Washington three years ago, and has since become a key, collaborative member of her live

band – performing alongside her on hundreds of national and international dates.

'The first rehearsal I had with Meg,' says Alex, 'I can remember the moment I heard her voice coming out of the PA speakers and instantly being blown away, not only by the effortlessness in her delivery, but also that incredible natural tone....It makes me want to give the shows everything I've got, because you can sense that the captain up front that is leading the band will to put everything on the line at every single show like it's her last. I've been super excited about these orchestra shows and am so grateful to be up there on stage with some of the best musicians in Australia.'



**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.sydneyorchestra.com.au](http://www.sydneyorchestra.com.au)

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Please address all correspondence to the Publications Editor:  
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**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  
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# *SYDNEY SYMPHONY ORCHESTRA*



## **DAVID ROBERTSON**

THE LOWY CHAIR OF  
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

.....  
PATRON Professor The Hon. Dame Marie Bashir AD cvo  
.....

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

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

The orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux,

Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

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

# THE ORCHESTRA



**David Robertson**  
THE LOWY CHAIR OF  
CHIEF CONDUCTOR  
AND ARTISTIC DIRECTOR



**Brett Dean**  
ARTIST IN RESIDENCE  
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**Toby Thatcher**  
ASSISTANT CONDUCTOR  
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**Andrew Haveron**  
CONCERTMASTER  
SUPPORTED BY VICKI OLSSON

## FIRST VIOLINS

**Kirsten Williams**  
ASSOCIATE CONCERTMASTER

**Fiona Ziegler**  
ASSISTANT CONCERTMASTER

Jenny Booth  
Amber Davis  
Claire Herrick  
Georges Lentz  
Anna Skálová  
Léone Ziegler  
Sercan Danis\*  
Cristina Vaszilcsin\*

**Andrew Haveron**  
CONCERTMASTER

**Sun Yi**  
ASSOCIATE CONCERTMASTER

**Lerida Delbridge**  
ASSISTANT CONCERTMASTER

Brielle Clapson  
Sophie Cole  
Nicola Lewis  
Emily Long  
Alexandra Mitchell  
Alexander Norton

## SECOND VIOLINS

**Marina Marsden**

Victoria Bihun  
Emma Hayes  
Stan W Kornel  
Benjamin Li  
Natalie Favaloro\*  
Emma Jardine\*  
Elizabeth Jones\*

**Kirsty Hilton**  
**Marianne Edwards**

**Emma Jezek**  
ASSISTANT PRINCIPAL  
Rebecca Gill  
Shuti Huang  
Monique Irik  
Wendy Kong  
Nicole Masters  
Maja Verunica

## VIOLAS

**Roger Benedict**  
**Anne-Louise Comerford**

Sandro Costantino  
Jane Hazelwood  
Graham Hennings  
Stuart Johnson  
Justine Marsden  
Leonid Volovelsky  
**Tobias Breider**  
**Justin Williams**  
ASSISTANT PRINCIPAL  
Rosemary Curtin  
Felicity Tsai  
Amanda Verner

## CELLOS

**Umberto Clerici**  
**Edward King**  
Kristy Nconru  
Timothy Nankervis  
Adrian Wallis  
David Wickham  
**Catherine Hewgill**  
**Leah Lynn**  
ASSISTANT PRINCIPAL  
Fenella Gill  
Elizabeth Neville  
Christopher Pidcock

## DOUBLE BASSES

**Alex Henery**  
Steven Larson  
Josef Bisits°  
**Hamish Gullick\***  
**Kees Boersma**  
David Campbell  
Richard Lynn  
Jaan Pallandi  
Benjamin Ward

## FLUTES

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*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.'*

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 Dr Evan Siegel  
 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  
 Kathryn J Turner  
 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  
 Mr D & Mrs H Wilson  
 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 (42)

SSO Patrons pages correct as of 1 January 2017

## 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  
 Alexandra McGuigan  
 Oscar McMahon  
 Bede Moore  
 Taine Moufarrige  
*Founding Patron*  
 Shefali Pryor  
 Seamus Robert Quick  
*Founding Patron*  
 Chris Robertson &  
 Katherine Shaw  
*Founding Patrons*

Lisa Gooch  
 Hilary Goodson  
 Tony Grierson  
 Sarah L Hesse  
 Kathryn Higgs  
 Peter Howard  
 Jennifer Hoy  
 Katie Hryce  
 James Hudson  
 Jacqui Huntington  
 Matt James  
 Amelia Johnson  
 Virginia Judge  
 Paul Kalmar  
 Bernard Keane  
 Tisha Kelemen

### VANGUARD MEMBERS

Laird Abernethy  
 Elizabeth Adamson  
 Xander Addington  
 Clare Ainsworth-Herschell  
 Simon Andrews  
 Charles Arcus  
 Phoebe Arcus  
 Luan Atkinson  
 Dushko Bajic *Supporting Patron*  
 Scott Barlow  
 Meg Bartholomew  
 James Baudzus  
 Andrew Baxter  
 Belinda Besson  
 James Besson  
 Dr Jade Bond  
 Dr Andrew Botros  
 Peter Braithwaite  
 Andrea Brown  
 Nikki Brown  
 Prof Attila Brungs  
 CBRE  
 Jacqueline Chalmers  
 Tony Chalmers  
 Dharmendra Chandran  
 Enrique Antonio Chavez Salceda  
 Louis Chien  
 Colin Clarke  
 Anthony Cohen  
 Paul Colgan  
 Natasha Cook  
 Claire Cooper  
 Michelle Cottrell  
 Robbie Cranfield  
 Peter Creedon  
 Asha Cugati  
 Juliet Curtin  
 Paul Deschamps  
 Catherine Donnelly  
 Jennifer Drysdale  
 Karen Ewels  
 Roslyn Farrar  
 Rob Fearnley  
 Talitha Fishburn  
 Alexandra Gibson  
 Sam Giddings  
 Jeremy Goff  
 Michael & Kerry Gonski

Aernout Kerbert  
 Patrick Kok  
 Angela Kwan  
 John Lam-Po-Tang  
 Robert Larosa  
 Ben Leeson  
 Gary Linnane  
 Gabriel Lopata  
 Robert McGrory  
 Amy Matthews  
 Elizabeth Miller  
 Matt Milsom  
 Dean Montgomery  
 Marcus & Fern Moufarrige  
 Sarah Moufarrige  
 Julia Newbould  
 Nick Nichles  
 Edmund Ong  
 Olivia Pascoe  
 Jonathan Perkinson  
 Stephanie Price  
 Michael Radovnikovic  
 Katie Robertson  
 Dr Benjamin Robinson  
 Alvaro Rodas Fernandez  
 Prof. Anthony Michael Schembri  
 Benjamin Schwartz  
 Ben Shipley  
 Toni Sinclair  
 Patrick Slattery  
 Tim Steele  
 Kristina Stefanova  
 Ben Sweeten  
 Randal Tame  
 Sandra Tang  
 Ian Taylor  
 Cathy Thorpe  
 Michael Tidball  
 Mark Trevarthen  
 Michael Tuffy  
 Russell van Howe &  
 Mr Simon Beets  
 Sarah Vick  
 Mike Watson  
 Alan Watters  
 Jon Wilkie  
 Adrian Wilson  
 Yvonne Zammit

# SALUTE

## PRINCIPAL PARTNER



## GOVERNMENT PARTNERS



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



**Create NSW**  
Arts, Screen & Culture

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

## PREMIER PARTNER



## PLATINUM PARTNER



## MAJOR PARTNERS



## OFFICIAL CAR PARTNER



## TECHNOLOGY PARTNER



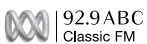
## GOLD PARTNERS



## SILVER PARTNERS



## MEDIA PARTNERS



## VANGUARD PARTNER



## REGIONAL TOUR PARTNER

