

2017 SEASON



**sydney symphony orchestra**

**David Robertson**

The Lowy Chair of Chief Conductor and Artistic Director

# Pelléas et Mélisande

*Charles Dutoit Conducts*

APT MASTER SERIES

Friday 23 June, 7pm

Saturday 24 June, 7pm

Wednesday 28 June, 7pm



Principal Partner



CLASSICAL

Jose G Cano



**Pelléas et Mélisande**

*Opera in the Concert Hall*

**DEBUSSY** Pelléas et Mélisande  
*Sung in French with English surtitles*

**Charles Dutoit** conductor  
**Sandrine Piau** soprano (Mélisande)  
**Elliot Madore** baritone (Pelléas)  
**Marc Barrard** (Golaud)  
**Sydney Philharmonia Choirs**

APT Master Series  
**Fri 23 Jun 7pm**  
**Sat 24 Jun 7pm**  
**Wed 28 Jun 7pm**  
Sydney Opera House

Adriano Heitman



**Martha Argerich plays Beethoven**  
*Colours of Spain*

**STRAVINSKY** Funeral Song *Australian premiere*  
**BEETHOVEN** Piano Concerto No.1  
**FALLA** The Three-Cornered Hat: Suites  
**RAVEL** La Valse  
**Charles Dutoit** conductor  
**Martha Argerich** piano

SPECIAL EVENT  
Premier Partner Credit Suisse  
**Thu 29 Jun 8pm**  
**Fri 30 Jun 8pm**  
**Sat 1 Jul 8pm**  
Sydney Opera House

Keith Saunders



**Mendelssohn's Octet**

**BRIDGE** Three Idylls for string quartet  
**BRIDGE** Sir Roger de Coverley  
**MENDELSSOHN** Octet for strings  
**Musicians of the SSO**

Cocktail Hour  
**Sat 1 Jul 6pm**  
Utzon Room, Sydney Opera House

Christian Steiner



**Orli Shaham in Recital**

**JS BACH** French Suite No.6, BWV 817  
**BRAHMS** Six Piano Pieces, Op.118  
**DORMAN** After Brahms  
**DEAN** Hommage à Brahms  
**BRAHMS** Four Piano Pieces, Op.119  
**Orli Shaham** piano

International Pianists in Recital  
**Mon 3 Jul 7pm**  
City Recital Hall

Keith Saunders



**High Noon**

*Mozart & Haydn in the City*

**HAYDN** Symphony No.7, Noon  
**MOZART** Piano Concerto No.24 in C minor, K491  
**Andrew Haveron** violin-director  
**Orli Shaham** piano

Mozart in the City  
**Thu 6 Jul 7pm**  
City Recital Hall  
Tea & Symphony  
**Fri 7 Jul 11am**  
Sydney Opera House

Eva Vermandel



**Dancing with the Orchestra**

*Alina in the Spotlight*

**KODÁLY** Dances of Galanta  
**BARTÓK** Violin Concerto No.2  
**RACHMANINOFF** Symphonic Dances  
**James Gaffigan** conductor  
**Alina Ibragimova** violin

Thursday Afternoon Symphony  
**Thu 13 Jul 1.30pm**  
Emirates Metro Series  
**Fri 14 Jul 8pm**  
Great Classics  
**Sat 15 Jul 2pm**  
Sydney Opera House

SSO PRESENTS



**George Michael: Praying for Time**  
*A Tribute with your SSO*

Join **Diesel**, **David Campbell**, **Sam Sparro**, **Brendan Maclean**, **Jade MacRae**, **Gary Pinto**, **Carmen Smith** and **Natasha Stuart** as they move from *Careless Whisper* through to *Faith*, *Father Figure* to *Praying for Time* and more.

**Thu 6 Jul 8pm**  
**Fri 7 Jul 8pm**  
**Sat 8 Jul 2pm & 8pm**  
Sydney Opera House

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# WELCOME



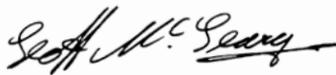
**Welcome to tonight's performance in the APT Master Series. We are delighted to be the presenting partner of the SSO's flagship series and to be supporting this very special concert production of Debussy's only opera, *Pelléas et Mélisande*, conducted by Charles Dutoit.**

Charles Dutoit's long association with the SSO has seen many exciting performances over the years, especially in the French repertoire for which he is renowned. So it's fitting that on this visit he is conducting a masterpiece of the French theatre – a landmark work, virtually unique in the operatic repertoire.

In many ways *Pelléas et Mélisande* is intrinsically French: composed by a Frenchman, setting one of the great plays in the French language, and premiered in the heady cultural atmosphere of Paris at the turn of the 20th century. But the story itself is set in an imaginary place, 'Allemonde', and the opera has the power to transport your imagination and to evoke deep personal feeling.

At APT we create unforgettable and magical experiences that will take you to extraordinary destinations, including France. Central to these experiences is the possibility of choice, allowing you to discover the world your way. Just as in tonight's performance, your experience is limited only by your own imagination.

We hope you enjoy this rare Australian presentation of *Pelléas et Mélisande* and we look forward to seeing you at future APT Master Series concerts during the year.



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APT Company Owner



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orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

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FRIDAY 23 JUNE, 7PM

SATURDAY 24 JUNE, 7PM

WEDNESDAY 28 JUNE, 7PM

SYDNEY OPERA HOUSE CONCERT HALL

# Pelléas et Mélisande

**CLAUDE DEBUSSY (1862–1918)**

**after the play by**

**MAURICE MAETERLINCK (1862–1949)**

Sung in French with English surtitles

**Charles Dutoit** *conductor*

Mélisande **Michaela Selinger** *mezzo-soprano*

Pelléas **Elliot Madore** *baritone*

Golaud **Marc Barrard** *baritone*

Arkel **Jérôme Varnier** *bass*

Geneviève **Anna Dowsley** *mezzo-soprano*

Yniold **Julie Mathevet** *soprano*

Doctor **Daniel Sumegi** *bass-baritone*

Shepherd **Simon Lobelson** *baritone*

**Sydney Philharmonia Choirs**

Elizabeth Scott, chorusmaster

There will be one interval, after Act III.



**92.9 ABC**  
Classic FM

Saturday's performance will be recorded for later broadcast by ABC Classic FM.

Pre-concert talk by David Garrett at 6.15pm in the Northern Foyer.

Estimated durations:

Acts 1 to 3 – 93 minutes

20-minute interval

Acts 4 to 5 – 65 minutes

The performance will conclude at approximately 10.10pm.

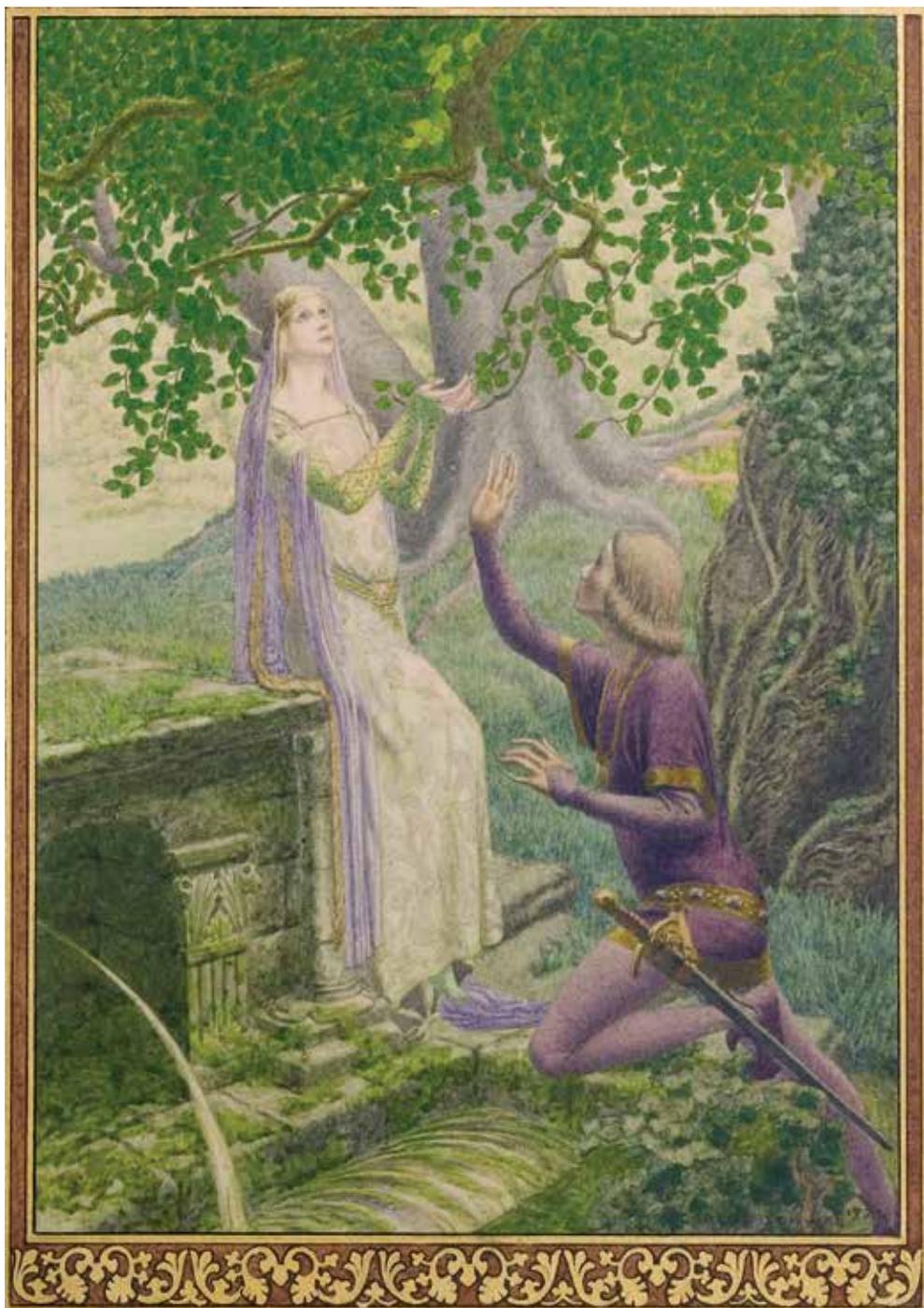
COVER IMAGE: Photo by Jose G Cano from his series Underwater Tales 2.

*Following an accident at home which resulted in a broken foot, Sandrine Piau was instructed by her doctors not to undertake any air travel and regrettably had to withdraw from these performances. We are grateful to Michaela Selinger for taking on the role of Mélisande at short notice.*

PRESENTED BY



Principal Partner



Pelléas takes Mélisande to the ancient well of the blind. Playing with the ring Golaud has given her, she loses it in the well. Illustration for Act II Scene 1 of *Pelléas et Mélisande* by Carlos Schwabe, made for a 1924 Paris edition of Maeterlinck's play but equally influenced by the opera. It's said that Maeterlinck himself considered Schwabe's illustrations 'the most complete and more homogeneous'.

# Pelléas et Mélisande

Opera in five acts by Claude Debussy

After the play by Maurice Maeterlinck

Sung in French with English surtitles

**Charles Dutoit** *conductor*

Arkel, King of Allemonde

**Jérôme Varnier** bass

Geneviève, his daughter and

mother of Pelléas and Golaud

**Anna Dowsley** mezzo-soprano

Golaud, grandson of Arkel

**Marc Barrard** baritone

Pelléas, his half-brother

**Elliot Madore** baritone

Mélisande

**Michaela Selinger** mezzo-soprano

Yniold, Golaud's son from a

former liaison

**Julie Mathevet** soprano

The Doctor

**Daniel Sumegi** bass-baritone

The Shepherd

**Simon Lobelson** baritone

Sailors

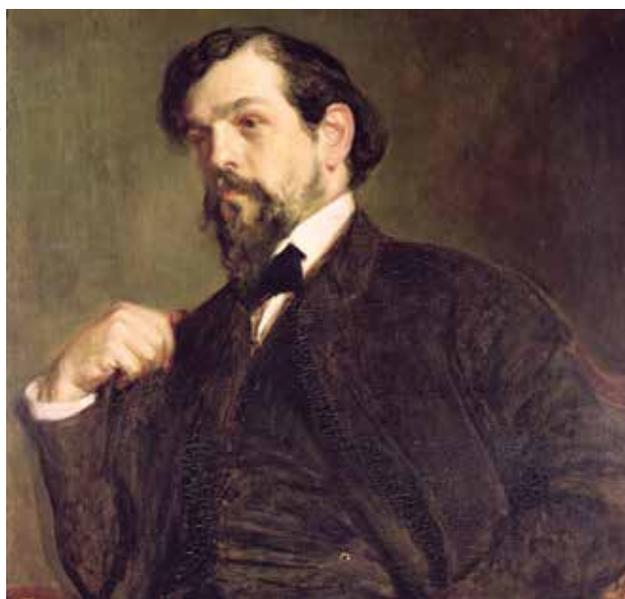
**Sydney Philharmonia Choirs**

Elizabeth Scott, chorusmaster

English language surtitles provided by Opera Australia

Prepared by Brian Fitzgerald and operated by

Takefumi Ogawa



◀ Portrait of Claude Debussy made by Marcel-André Baschet in 1902, the year the *Pelléas et Mélisande* opera was premiered.

# SYNOPSIS

## The Setting

The action takes place in an imaginary time, in the imaginary kingdom of Allemonde.

## Act 1

### Scene 1 – A forest

Losing his way while hunting, Golaud finds a mysterious girl weeping beside a pool. She deflects his questions about who she is and where she comes from, finally telling him her name, Mélisande. She is afraid of him, but he persuades her to accompany him, he knows not where, for he too is lost.

### Scene 2 – A room in the castle

Geneviève, mother of Golaud and his half-brother Pelléas, reads to the half-blind King Arkel a letter from Golaud. He has married Mélisande and asks for Pelléas to place a lamp in the tower if Arkel will receive the married couple. Pelléas, urgently wanting to travel to a sick friend, is reminded by Arkel that his own father lies gravely sick upstairs.

### Interlude

### Scene 3 – In the gardens outside the castle

Mélisande and Geneviève are joined by Pelléas. A storm is brewing as they watch a ship leave the harbour. Mélisande asks Pelléas regretfully why he is leaving the next day.

## Act 2

### Scene 1 – A well in the park

Pelléas has led Mélisande to this ancient place whose waters are supposed to cure the blind. Playing with the ring Golaud has given her, she loses it in the well.

### Scene 2 – A room in the castle

At the very moment Mélisande lost the ring, Golaud's horse reared as he was hunting, throwing and injuring him. As she tends him, he notices she is no longer wearing the ring. Mélisande lies, saying she lost it in a seaside cave where she was gathering shells for Yniold. Golaud demands she go look for it that very night, taking Pelléas for protection.

### Interlude

### Scene 3 – In front of a cave

Mélisande is frightened by the sight of three old beggars asleep on the floor of the cave. Pelléas agrees to leave to avoid waking them. The pretended search is abandoned.

## Act 3

### Scene 1 – One of the castle towers

Mélisande is sitting at the window; she has let down her long hair. The tresses envelop Pelléas who comes from the gardens. He only releases them at the approach of Golaud, who scolds them for behaving like children.

### Interlude



Pelleas and Melisande (1913) by Sidney Meteyard

### *Scene 2 – The castle vaults*

Golaud makes Pelléas experience the deep, stagnant water and stifling atmosphere, frightening him with the shadows cast by his lantern. Pelléas has to grip his hand to avoid falling.

### *Interlude*

### *Scene 3 – At the entrance to the vaults*

Pelléas emerges from the gloom into bright daylight and open air. He is relieved, but Golaud warns him that his behaviour with Mélisande must not continue, and he must avoid her, tactfully.

### *Scene 4 – Outside the castle*

Golaud sits with Yniold. He questions the boy about what Pelléas and Mélisande do when they are alone together. Yniold, frightened and too young to understand, gives tantalising answers, hinting that they did kiss once. When the light comes on in Mélisande's room, Golaud puts Yniold on his shoulders, holding him to the window. Yes, Mélisande is there and so is Pelléas. They are sitting, not exchanging a word.

## INTERVAL

## **Act 4**

### *Scene 1 – A room in the castle*

Pelléas's father is better, but Pelléas begs Mélisande, before he travels, for one last meeting with her, at the well of the blind.

### *Scene 2*

Arkel expresses to Mélisande his hope that now that Pelléas's father has recovered, she will bring renewed happiness to the castle. Golaud, entering with news of Pelléas's imminent departure, is worked up into a jealous rage. Tormented by what he believes to be Mélisande's false claims of innocence, he threatens violence and eventually forces her to the ground; seizing her hair he pulls her from side to side. Arkel separates them and brings Golaud to his senses.

### *Interlude*

### *Scene 3 – A well in the park*

Yniold tries to lift a large rock, to find a golden ball he has lost. A flock of sheep approaches and Yniold questions their unseen shepherd.

### *Scene 4*

Pelléas appears, with misgivings: perhaps he should go away without seeing Mélisande; perhaps she will not come anyway. She comes, and for the first time they declare their love. Is she telling the truth, he asks in a state of exaltation. She says she lies only to Golaud. They hear the castle gates shutting: it is too late to go back. Then Golaud appears behind them; he has been listening. The lovers embrace in full view of Golaud, who runs his brother through with his sword. Mélisande flees, pursued by Golaud.

## **Act 5**

### *A room in the castle*

Arkel, Golaud and the Doctor are at Mélisande's bedside. In spite of the Doctor's reassurances that the wound Golaud gave her is slight, Arkel feels her death approaching, after she has given birth to a daughter. Golaud is stricken with remorse, believing he has killed for no good reason. Nevertheless, when Mélisande awakes, he feels forced to ask her whether she and Pelléas have done anything for which they could be held guilty. Her reply is that she loved Pelléas, and they were innocent. Golaud is doomed never to get his answer. Arkel shows Mélisande her child, a girl. He bars Golaud from her. The servants appear, sensing the end. Mélisande dies. Seeking to reassure Golaud, Arkel comments that 'the human soul is a very silent thing'. It's terrible, he tells Golaud, but it isn't your fault.



### Staged in the Musical Imagination: How to listen to *Pelléas et Mélisande*

*Pelléas et Mélisande* is supreme in the genre of musical theatre called opera. It has claims to be opera's most complete and harmonious marriage of text, drama and music. Hearing and seeing it in the theatre, it is hard not to acknowledge that the experience owes most to the mastery of the composer. This, one senses, is the opera Debussy was predestined to write. It is his only completed opera, and no opera like it had been composed before (neither could opera following it fail to consider what Debussy had done). *Pelléas et Mélisande* is a most unusual opera, almost one-of-a-kind, and the uninitiated may gain from pointers how to listen.

First, be reassured that *Pelléas* loses less than some operas in a concert performance. Provided, that is, that the words can be followed, so that Debussy's music, at one with the words, can complete their awakening of the audience's imagination and emotions and enrich it. Few operas, it follows, suffer more from translation – the words should be sung in the original French. And few operas benefit more from close attention to the surtitles.

Debussy has used the words as the primary bearers of meaning. He has preserved the rhythms of natural speech, the music making the words speak for themselves. As one admirer has it, Debussy has ensured that the words come to the hearer with the clarity and directness of spoken theatre (only at the tragic climax are two voices, those of the lovers, heard singing together), but at the same time the music gives the words a poignancy of expression as though they were spoken by great actors. Maeterlinck might well have said to Debussy, as Cocteau did later to Poulenc about his opera *La Voix humaine* 'you have settled, once and for all, the way to *speak* my text'.

Debussy read Maeterlinck's play *Pelleas et Mélisande* when it was freshly written, before it had been staged. Not long after, he began negotiating with the playwright for permission to set the play to music. The only changes Debussy made to Maeterlinck's text were to omit a small number of inessential scenes, and – more revealingly – to eliminate many verbal repetitions. Far from music taking over and needing more text, Debussy's was to do its work with the minimum of words. The singers were to be entrusted with declaiming the words in song. The lyrical impulse usually dominant in opera was to be elsewhere.

Debussy explained: 'I have been reproached because in my score the melodic phrase is always found in the orchestra, never in the voice. I wished – intended, in fact – that the action

### Keynotes

CLAUDE DEBUSSY

*Born Saint-Germain-en-Laye, 1862  
Died Paris, 1918*

In attempting to establish a palpably 'French' musical style in the face of the Austro-Germanic tradition, Debussy brought about the birth of modern music.

It's often said that his groundbreaking *Prelude to the Afternoon of a Faun* 'ushered in the 20th century'. He first heard the sound of gamelan music at the Paris Exposition of 1889, and this prompted him to adopt non-traditional scales and free-floating effects. In both his orchestral and his piano music he explored new instrumental and harmonic colours, and his style has often been compared with that of the Impressionists in visual art, even though Debussy himself hated the term 'Impressionism'.

MAURICE MAETERLINCK

*Born Ghent, Belgium, 1862  
Died Paris, 1949*

Exactly one week after the birth of Claude Debussy, a wealthy French-speaking family in the Flemish region of Belgium welcomed the arrival of a son, Maurice. His father wanted him to be a lawyer; Maurice preferred literature and he was to become a playwright, poet and essayist, and one of the leading figures in the Symbolist movement. In 1911 he was awarded the Nobel Prize in Literature with a citation that referred to the wealth of his imagination, 'which reveals, sometimes in the guise of a fairy tale, a deep inspiration...'; appealing to his readers' 'own feelings and stimulating their imaginations'.

should be...uninterrupted, dispensing with parasitic musical phrases.' According to Debussy, an opera audience experiences two kinds of emotion: musical emotion, and the emotion of the character. Normally these are felt successively; 'I have tried to blend these two emotions and make them simultaneous.' Music should never hinder the sentiments and passions of the characters: 'Its demands are ignored as soon as it is necessary that they should have perfect liberty in their gestures as in their cries, in their joys as in their sorrows.'

So Debussy followed word for word what Alex Ross calls Maeterlinck's 'riddling prose', wherever it took him. The play is a leading example of 'symbolist' drama. Its situations and conflicts are so general in character that they can lead us implicitly or intuitively to our own experiences. The vaguely 'mediæval' atmosphere removes the characters and events from any definite period. The characters, as Ernest Ansermet, a leading conductor of *Pelléas*, observed, appear in Maeterlinck's play like figures in a tapestry. Their preoccupation with their inner lives is already transparently obvious, but Debussy's music takes up the drama from within, 'infusing their words with an unsuspected expressive intensity'.

This is what Debussy had been looking for, as he reportedly said to his fellow students at the Conservatoire in 1889: for a dramatist 'who, saying things by halves, would allow me to graft my dream onto his...leaving me free to have more art than him and complete his work...all musical development not called for by the words is a mistake.' *Pelléas* comes close to 'symphonic development' only in the orchestral interludes that link scenes in the first four acts. And, beautiful and telling as they are, these interludes are in large part an afterthought, composed late in the final rehearsal period to cover longer-than-expected scene changes.

Debussy was not inventing his way of doing opera entirely *de novo*. *Pelléas et Mélisande* is unthinkable without Wagner, especially *Tristan und Isolde* (the older-younger man love triangle parallel is inescapable) and *Parsifal*. What Debussy learnt from Wagner was above all musico-dramatic continuity, and to place the crucial musical material in the orchestra more than the voices. From Wagner Debussy also learned – though he may not have admitted it – the use of the leitmotif. (Note, in the orchestra at the very beginning of Debussy's opera, successive ideas representing the gloomy forest setting, Golaud and his hunting, then Mélisande. Variants of each will recur throughout.) But Debussy declared his emancipation from any system. At Bayreuth, he jibed, every character presents his calling card in

**Maeterlinck's play is a leading example of 'symbolist' drama. Its situations and conflicts are so general in character that they can lead us implicitly or intuitively to our own experiences.**

The APT logo consists of a solid grey circle above the letters 'APT' in a bold, white, sans-serif font, all contained within a dark grey banner shape.

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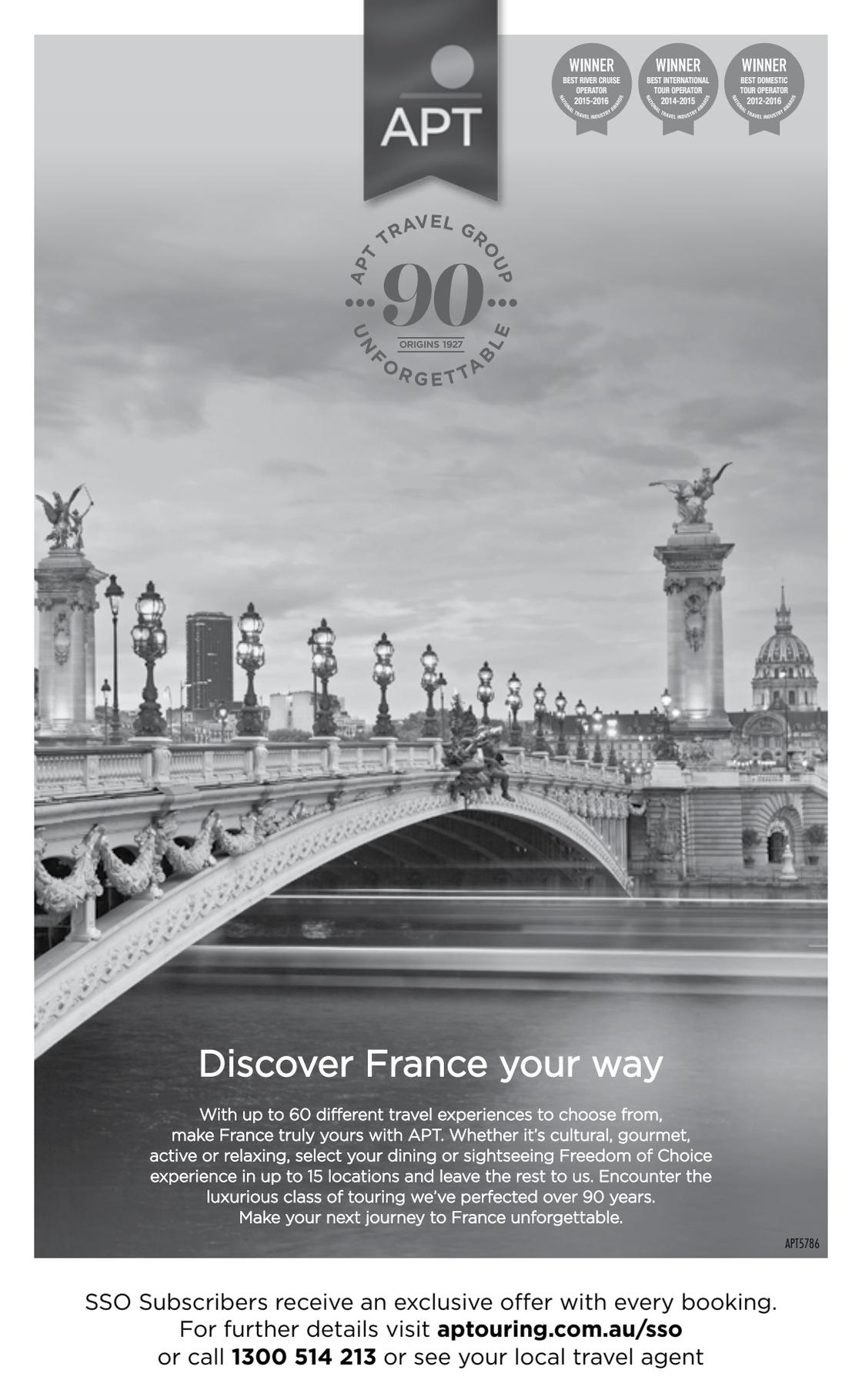
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A circular logo for APT's 90th anniversary. The text 'APT TRAVEL GROUP' is arched across the top, '90' is in the center, and 'UNFORGETTABLE' is arched across the bottom. Below the '90' is the text 'ORIGINS 1927'. The logo is flanked by two sets of three dots.A black and white photograph of a bridge in Paris, likely the Pont Neuf, with ornate railings and street lamps. The bridge spans a river, and the background shows the city skyline under a cloudy sky.

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the orchestra before singing. So Debussy's is a correction of Wagner. Ansermet claims Debussy aims only at expression, Wagner at explaining and convincing. Alex Ross perhaps catches the effect when he observes that most of the action in *Pelléas et Mélisande* takes place offstage; the listener is placed in a liquid medium into which individual psychologies have been submerged.

But remember: all depends on the words being heard. Heard in Debussy's music, they come to seem great literature. Debussy's secret – he is a magician – is to remove any hindrance to this. Many, many phrases, as sung in this opera, linger in the memory, beginning with Mélisande's very first words: 'ne me touchez pas!' (Do not touch me!).



When they heard the first *Mélisande*, at the opera's public dress rehearsal, many mocked the strong foreign accent in her French, as later when she sang 'Je ne suis pas heureuse ici' (I am not happy here). But Debussy had stuck to his guns over his choice of the young Mary Garden for the role, even when the suddenly hostile Maeterlinck, enraged at the passing over of his mistress, soprano Georgette Leblanc, threatened the composer with physical violence. Naturalness was what Debussy wished above all. The mockers were right: words matter. And Debussy was right: his mysterious foreign princess could be allowed an accent, provided he could coach her in delivering French words as his music 'spoke' them. We, like Mary Garden, would need to learn some French in order to get right inside Debussy's opera. But however much French you understand, listen to the music of the words, and follow the surtitles.

SYNOPSIS, ARTICLE & CHRONOLOGY BY  
DAVID GARRETT © 2017

...the listener is placed in a liquid medium into which individual psychologies have been submerged.

◀ Scottish soprano Mary Garden created the role of *Mélisande*

Debussy's orchestra for this opera comprises three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets and three bassoons; four horns, three trumpets, three trombones and tuba; timpani and percussion; two harps and strings. A chorus of altos, tenors and basses (no sopranos) represents the off-stage sailors.

This is the first time the SSO has performed *Pelléas et Mélisande*.

## ***Pelléas et Mélisande* – A Chronology**

- 1862 Maurice Maeterlinck born in Ghent, Belgium.  
Claude Debussy born near Paris.
- 1892 Maeterlinck's play *Pelléas et Mélisande* published.
- 1893 Debussy reads the play, which is premiered in Paris in May.  
By August, Debussy has obtained Maeterlinck's permission to use the play; soon after he begins composing.
- 1895 Debussy completes the opera *Pelléas et Mélisande*, in short score (orchestration to come).
- 1898 The Opéra-Comique in Paris accepts the opera for production.
- 1898 Gabriel Fauré composes incidental music for a staging of the play (in English) in London. (Debussy had been approached to make a symphonic suite from his opera for the purpose, but had coldly refused.)
- 1901 Maeterlinck finds out that Debussy has chosen Mary Garden for *Mélisande*, over Georgette Leblanc.
- 1902 Rehearsals begin in January (the orchestration and vocal score now complete).  
Dress rehearsal on 28 April. Audience is stirred up by a salacious parody (distributed, claimed Mary Garden, by Maeterlinck himself).  
Premiere on 30 April, conducted by André Messager.  
Debussy admirers come in force, and keep coming for all 14 performances: 'les Pelléastres'.



**Maeterlinck in a photo from the 1890s**

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## ***Pelléas et Mélisande* in Australia**

Reporting on Debussy's death in 1918, the Sydney paper *The Newsletter* wrote: 'Australians know very little of [his few works], though *Pelléas et Mélisande* has been performed here and appreciated by those who like the illusive rather than the boldly expressed in art.'

It is difficult to understand that statement. How could Debussy's opera have been performed in Australia so soon after its premiere in 1902? World War I would have reduced that likelihood even further. There are other reports of various 'arias' having been performed in Australia, but these assertions are dubious too: Debussy famously refused to sanction performances of excerpts of his opera. Perhaps the columnist was referring to a production of Maeterlinck's play, but even that is hard to corroborate, or believe.

*Pelléas et Mélisande* makes a brief appearance in Australian music history in 1930, when it was reported that Australian baritone John Brownlee was to sing *Pelléas* at Covent Garden. 'It is such an exacting part musically and histrionically,' the capital city newspapers announced, 'that it is a great compliment to be selected, and is the greatest opportunity of Mr Brownlee's career.'

In 1950, press advertisements announced 'the first performance in Australia' of Debussy's opera. There were to be six performances at the Sydney Conservatorium, conducted and directed by Eugene Goossens – the Con's director as well as chief conductor of the SSO. In the cast: professional singer and Con teacher, Renée Goossens (no relation), as *Mélisande*, and, as *Golaud*, the baritone Ronal Jackson, later to be Head of the Conservatorium Opera School.

These performances created a great deal of interest, and critics came from far and wide. *The Argus* critic drove 600 miles from Melbourne 'to experience probably the most beautiful of all French operas,' noting that it was 'the only time to be staged in Australia and probably the last for some years to come.' Although disappointed by the singers, he praised the orchestra, which had

drawn out 'the ethereal beauty of Debussy's orchestration'.

The Sydney critics were not so enthusiastic, in fact they were positively harsh, with Lindsey Browne of *The Sydney Herald* writing: 'If the Conservatorium production had no richer value, it did show that Debussy's twilit masterpiece cannot even begin to exist unless its singers are supremely sensitive actors, directed by a *régisseur* who is artist, poet, practical technician, all in one. None of these demands was met.'

This launched an exchange of letters in the papers in which a resentful Goossens decried the 'gratuitous arrogance' of the critics, while Browne retorted that if Debussy had laboured for ten years to write *Pelléas*, 'surely a Conservatorium Opera School could spare more than seven weeks for its preparation'.

Beyond those first Australian performances, there is no further mention of *Pelléas et Mélisande* until the Victorian State Opera's production in 1977, conducted by the late Richard Dvall and sung, according to then VSO policy, in English. It was so well received that it was revived in 1981. In 1998 it was produced by Opera Australia, with John Fiore conducting and Peter Coleman-Wright in the role of *Golaud*. It has not been staged in Australia since then.

Given its comparatively modest requirements – in terms of cast and settings – as well as the advent of computer-generated imagery and the like for creating visual atmosphere, it is indeed surprising that *Pelléas et Mélisande* has not had a wider life in Australia. In addition to its recent neglect by professional companies, it has appeared neither in conservatorium productions nor in orchestral concert series. In fact, these performances by the SSO will be the first by any of the Australian state symphony orchestras.

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## Tempe Merewether (1923–2017)

KEN BUTTI



Last month, members of the Sydney Symphony Orchestra community were saddened to learn of the death of Tempe Merewether OAM, one of our longest-standing and most ardent supporters.

Tempe began attending SSO concerts at the Sydney Town Hall with her mother in 1934, when the orchestra – then still known as the ABC Symphony Orchestra – was barely two years old. Her passion for the SSO never waned: she continued to attend concerts with her husband John Merewether and was among the first to hear the SSO in the Sydney Opera House when it opened in 1973. SSO historian Phillip Sametz recalls how proud she was of the fact that she had been subscribing since the first season for which you could buy subscription tickets (1936), and she remains the longest-ever subscriber, retaining her seats for 77 years, until 2012.

Tempe was also a volunteer with the Friends of the SSO and supported the orchestra's Fellowship program from its inception in 2001 – a reflection of her commitment to supporting and encouraging young musicians through scholarships and awards. In particular, she supported the Fellowship's Horn chair, and the SSO Horn Fellows will remember her with immense affection and gratitude.

Her special love of the French horn was fostered through her friendship with her brother-in-law Richard Merewether, who had played in the SSO and was subsequently horn designer and co-director of Paxman Horns in London from the 1960s until his death in 1985. (Among other things, Richard is credited with being the first person to put a French horn into the hands of the young Barry Tuckwell.)

Always a passionate music lover, Tempe was also an early subscriber to Musica Viva and the Australian Chamber Orchestra, as well as supporting the Australian Youth Orchestra and many cultural institutions. She herself was a member of a wide range of musical groups, and served as patron and committee member of Wyvern Music Club as well as attending the Killara and Roseville music clubs and Australia Ensemble concerts.

Tempe Merewether was a wonderful supporter of the SSO and we truly value our long association with her, says SSO Managing Director Rory Jeffes. 'A conversation with Tempe revealed her deep knowledge and love of music, and all of us – musicians, Board and staff – will miss her greatly.'

*Our thanks to Dr Janet Merewether for her assistance in preparing this tribute.*

*A celebration of Tempe Merewether's life will be held on Saturday 24 June at 10am at the Shore School Chapel.*



PRISKA METTERER

## Charles Dutoit *conductor*

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Charles Dutoit is one of today's most sought-after conductors, having performed with all the major orchestras of the five continents. He has been a regular visitor to Sydney since 1977, when he conducted Stravinsky's *Petrushka* in the then new Sydney Opera House, and this year represents his 40th year of collaborations with the SSO.

He is Artistic Director and Principal Conductor of the Royal Philharmonic Orchestra, and is Conductor Laureate of the Philadelphia Orchestra following a 30-year artistic collaboration. Each season he conducts the orchestras of Chicago, Boston, San Francisco, New York and Los Angeles, as well as in major cities worldwide. His discography of more than 200 recordings has garnered him many awards, including two Grammys.

For 25 years, he was Artistic Director of the Montreal Symphony Orchestra. Other titled posts have included Music Director of the Orchestre National de France (1991–2001) and Principal Conductor then Music Director (1996–2003) of the NHK Symphony Orchestra in Tokyo, where he is now Music Director Emeritus. For ten years he was Music Director of the Philadelphia Orchestra's annual season at the Mann Music Center and for 21 years at the Saratoga Performing Arts Center.

Supporting the development of young musicians, Charles Dutoit has been Music Director of the Sapporo Pacific Music Festival and Miyazaki International Music Festival in

Japan as well as the Canton International Summer Music Academy in Guangzhou. In 2009 he became Music Director of the Verbier Festival Orchestra.

When still in his early 20s, he was invited by Herbert von Karajan to conduct the Vienna State Opera. He has since conducted at Covent Garden, the Metropolitan Opera, Deutsche Oper in Berlin, Rome Opera and Teatro Colón in Buenos Aires.

His honours and accolades include Grand Officier de l'Ordre national du Québec, Commandeur de l'Ordre des Arts et des Lettres (France), Honorary Officer of the Order of Canada, Honorary Citizen of the City of Philadelphia, and honorary doctorates from the universities of McGill, Montreal and Laval and the Curtis School of Music. In 2007 he received the Gold Medal of the city of Lausanne, his birthplace, and in 2014 he was given the Lifetime Achievement Award in the International Classical Music Awards.

Charles Dutoit's musical training included violin, viola, piano, percussion, history of music and composition at the conservatoires and music academies of Geneva, Siena, Venice and Boston.

A globetrotter motivated by his passion for history and archaeology, political science, art and architecture, he has travelled in all 196 nations of the world.





JONAS HOLTHAUS

## Michaela Selinger

*mezzo-soprano*

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Austrian mezzo-soprano Michaela Selinger studied at the University of Music in Vienna with Walter Berry, Robert Holl and René Jacobs. She was awarded the Eberhard Waechter Prize for young singers of the Vienna State Opera and the operetta prize at the 2003 Belvedere Singing Competition in Vienna.

Following her debut at the Grand Théâtre de Genève, she joined the ensemble of the Vienna State Opera under the management of Ioan Holender, singing all the principal mezzo-soprano roles, including Cherubino (*The Marriage of Figaro*), Rosina (*The Barber of Seville*), Magdalene (*The Mastersingers of Nuremberg*) and Octavian (*Der Rosenkavalier*). She also sang Octavian for Theater Bern, Opéra National du Rhin in Strasbourg, Aalto-Musiktheater Essen, and for her Moscow debut in 2015.

Her operatic engagements have taken her to the Vienna State Opera, Zurich Opera, Glyndebourne Opera Festival, Moscow Bolshoi, and to China with Leipzig Opera for the Chinese premiere of Strauss's *Ariadne auf Naxos* at the Beijing Music Festival. She is also a frequent guest of Opéra de Lyon, where she received special acclaim last year as Hannah Arendt in the premiere of Michel Tabachnik's *Benjamin, Dernière Nuit* (The Final Night of Walter Benjamin).

Other recent highlights have included *Tristan und Isolde* at the National Opera Warsaw, in her role debut as Brangäne, and her Salzburg Festival debut. In Salzburg she sang Alkmene in the new production of Strauss's *Die Liebe der Danae* (The Love of Danae) conducted by Franz Welser-Möst. She has also sung Dvořák's *Stabat Mater* with the Royal Philharmonic Orchestra of Flanders conducted by Philippe Herreweghe, Mozart's *Requiem* with the Vienna Philharmonic under Leopold Hager, Schubert's *Mass No.5* with the Chicago Symphony Orchestra under Riccardo Muti, and with the Vienna Symphony under Ivor Bolton at the Konzerthaus Wien.



## Elliot Madore

*baritone*

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A graduate of the Curtis Institute of Music, where he studied with Marlena Malas, and of the Metropolitan Opera's Lindemann Young Artist Development program, Canadian baritone Elliot Madore is already gaining international fame for his exceptional voice and artistry.

In the 2016–17 season, he returns to the Metropolitan Opera as Mercutio in *Roméo et Juliette*, conducted by Gianandrea Noseda. He will also sing Pelléas with Franz Welser-Möst and the Cleveland Orchestra in a fully staged production by Yuval Sharon, as well as at Opéra-Théâtre de Limoges. He makes his Florida Grand Opera debut as Reinaldo Arenas in Jorge Martin's *Before Night Falls* and sings Rameau's *Les Indes galantes* in Luxembourg with William Christie and Les Arts Florissants. In concert, he will make his Baltimore Symphony Orchestra debut with Marin Alsop in *Carmina Burana* and give recitals in New York, Winnipeg, and Philadelphia.

Recent major highlights include Figaro in *The Barber of Seville* (Metropolitan Opera), Anthony in *Sweeney Todd* (San Francisco Opera), Pelléas (his Bavarian State Opera debut), Harlekin in *Ariadne auf Naxos* with Kirill Petrenko in Munich and Paris (Bavarian State Opera), Mercutio in *Roméo et Juliette* conducted by Harry Bicket

(Santa Fe Opera), Prince Hérissou de Porc-Epic in Laurent Pelly's new production and recording of Chabrier's *L'Étoile* (Dutch National Opera), Ramiro in *L'Heure espagnole* (Glyndebourne Festival), and Harlekin under Fabio Luisi (Opernhaus Zurich). He opened the new Philharmonie Hall in Paris with Les Arts Florissants in *Les Indes galantes* and has appeared with the Orchestre de la Suisse Romande singing Ravel with Charles Dutoit, Houston Symphony Orchestra with Andrés Orozco-Estrada, at the Salzburg Festival with Ivor Bolton and the Mozarteumorchester Salzburg, and at the Tanglewood Music Festival under Christoph von Dohnányi and James Levine.

Elliot Madore was a winner of the Metropolitan Opera National Council Auditions and in 2010 the George London Award for a Canadian Singer from the George London Foundation.



## Marc Barrard

*baritone*

Marc Barrard studied music at the Conservatory in Nîmes and then with Gabriel Bacquier. From 1984 he won numerous prizes and was invited by the Chorégies d'Orange Festival to sing in *Macbeth*. This led to invitations to opera houses throughout France, from Strasbourg to Toulouse, and the Opéra Comique and Châtelet theatres in Paris. His career has since taken him to major stages worldwide, including La Fenice in Venice, Teatro Comunale di Bologna, La Scala di Milano, Liceo in Barcelona, Teatro Colón in Buenos Aires, and the opera houses of Geneva, Lausanne, Tel Aviv, Houston, Helsinki, Washington, Los Angeles, Monte Carlo, Montreal as well as the Concertgebouw in Amsterdam. And he has performed under such conductors as John Eliot Gardiner, Kent Nagano, Christoph Eschenbach, Emmanuel Villaume, Alain Guingal, Alain Lombard and Michel Plasson.

Recent highlights have included *Werther* (The Magistrate) in Rome, Honegger's *Aiglon* (Flambeau) in Montreal and Marseille, *Ariane et Barbe-bleue* (Bluebeard) in Strasbourg, *La Belle Hélène* (Agamemnon) in Paris (Châtelet), *Pelléas et Mélisande* (Golaud) in Paris (Opéra Comique) and Hamburg, *Les Huguenots* (Le Comte de Nevers) in Nice and for Deutsche Oper Berlin, *Così fan tutte* (Don Alfonso) and *Hamlet* (Claudius) in Marseille, *Madama Butterfly*

(Sharpless) in Orange, *Le Nozze di Figaro* (Bartolo) and *Roméo et Juliette* (Capulet) in Toulon, Massenet's *Manon* (Comte Des Grieux) in Monte Carlo, and *Dialogues des Carmélites* (Le Marquis) in Saint-Etienne and Hamburg.

Future projects include *La Vie Parisienne* (Baron de Gondremarck) in Bordeaux, a concert version of *Madama Butterfly* at the Paris Théâtre des Champs-Élysées, *Thaïs* (Athanaël) in Beijing, *Werther* in Nancy and *The Marriage of Figaro* in Marseille.

Marc Barrard appears in a number of DVD recordings, including *Werther* (Teatro Regio Turino), Ragueneau in Alfano's *Cyrano de Bergerac*, *Orphée et Eurydice*, and on CD in *L'Aiglon* (Montreal Symphony Orchestra) and *L'Enfant et les Sortilèges* conducted by Stéphane Denève.



JULIEN BÉNAÏ

## Jérôme Varnier

*bass*

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Jérôme Varnier studied at the École d'Art lyrique at Opéra de Paris, and made his debut as Sarastro in *The Magic Flute* at Opéra de Lyon, where he was an ensemble member (1995–2000), appearing in *L'Orfeo*, *Carmen*, *Doktor Faust* (Busoni), *La Bohème*, *A Midsummer Night's Dream*, *The Barber of Seville*, *Ariane et Barbe-Bleue*, *Falstaff* and *The Cunning Little Vixen*. He has sung Arkel under Marc Minkowski in Leipzig, at Opéra de Lyon, in concert in London under Esa-Pekka Salonen, and in Paris. Other roles include the Commendatore (*Don Giovanni*) and Seneca (*L'Incoronazione di Poppea*) in Bordeaux; Pistola (*Falstaff*) and Truffaldino (*Ariadne auf Naxos*) in Lyon; Banquo (*Macbeth*) and Ramfis (*Aida*) in Dijon, as well as, more recently, the Haushofmeister (*Capriccio*) in Paris, Marcel (*Les Huguenots*) in Nice, and *L'Enfant et les Sortilèges* (Milan).

This season he sings his first Méphistophèles in Gounod's *Faust* (Avignon) and future highlights include Stravinsky's *Renard* in Paris with Ensemble Intercontemporain. His concert repertoire includes Berlioz's *Damnation de Faust* and *Roméo et Juliette*, and *L'Enfance du Christ* (Scottish Chamber Orchestra and Emmanuel Krivine). He has also appeared in *Werther* (Lisbon), *The Pearl Fishers* (Moscow) and Thomas' *Hamlet* (Vienna and Brussels), Chabrier's *L'Étoile* (Dutch National Opera), *Salome* (Seoul), Milhaud's *Le Pauvre Matelot* (Berlin) and *Le Balcon* by Peter Eötvös (Aix-en Provence, Amsterdam and Toulouse).



## Anna Dowsley

*mezzo-soprano*

---

Anna Dowsley is one of the most exciting mezzo-sopranos to emerge from Australia in recent years. In 2016 she appeared for Opera Australia in two major roles: Dorabella (*Così fan tutte*) and Rosina (*The Barber of Seville*). Highlights of the 2017 season include Pitti Sing (*The Mikado*) for NZ Opera, and for OA a Flower Maiden (*Parsifal*) and the title role in *The Rape of Lucretia*. Her concert appearances this year include Verdi's Requiem in Melbourne and *Elijah* in Hobart's Festival of Voices.

In 2012, while studying at the Sydney Conservatorium, she was awarded the Lady Fairfax New York Scholarship (Opera Foundation Australia) and the Marianne Mathy Scholarship (Australian Singing Competition). She then studied overseas, with highlights including the International Vocal Arts Institute opera program (Virginia), Siena Music Festival (Tuscany), and an invitation from soprano Renata Scotto to participate in her Accademia Nazionale di Santa Cecilia Opera Studio in Rome.

As a member of OA's Young Artist Program in 2014 and 2015, she sang Cherubino (*The Marriage of Figaro*), Siebel (*Faust*), Papagena (*The Magic Flute*), Tebaldo (*Don Carlos*) and Zaida (*Il turco in Italia*). She made her international professional debut in Japan, singing Dorabella for Tokyo Arts Foundation, and last year participated in the Neue Stimmen competition and masterclass series in Germany. Most recently she was awarded the Britten-Pears Young Artist Prize in the 2017 Australian Opera Awards.



## Julie Mathevet

*soprano*

---

Julie Mathevet began her singing career in the children's chorus of the Opéra National de Lyon. After studying with Evelyne Brunner and Lionel Sarrazin she joined the L'Atelier Lyrique of the Opéra de Paris for two seasons (2008–10), singing Elisetta in Cimarosa's *Matrimonio segreto*, appearing in Ravel's *L'Enfant et les Sortilèges*, and performing in concert in Rome.

Her operatic roles include Queen of the Night (*The Magic Flute*), Servilia (*La clemenza di Tito*), Zerlina (*Don Giovanni*), Sophie (*Werther*) and Gilda (*Rigoletto*), as well as lighter roles such as Eurydice in Offenbach's *Orpheus in the Underworld*. She has also sung roles in Mantovani's *Akhmatova*, Berg's *Lulu*, Fénelon's *Cerisaie* and Mernier's *Dispute*.

She has previously sung the role of Yniold in Paris (Bastille), conducted by Philippe Jordan, and at the Verbier Festival, conducted by Charles Dutoit. In recital she enjoys mixing the colours of French mélodies (Debussy, Liszt, Fauré) with the lyrical expression of Rachmaninoff and Tchaikovsky, and in the 2012 Soirées Estivales de Brou festival she performed Richard Strauss's Brentano Lieder. Her concert repertoire also includes Bach's *John Passion* and Handel's *Laudate pueri Dominum*.



TESS STEINKOLK

## Daniel Sumegi

*bass-baritone*

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Daniel Sumegi's extensive career spans almost 30 years with over one hundred roles in his repertoire. He has performed at the Metropolitan Opera, San Francisco Opera, Covent Garden and Paris Opera, as well as for major opera companies across the United States, Europe, Asia, South America and Australia. Based in New York for many years, he is one of Australia's most celebrated international artists.

Some recent appearances have included the world premiere of *The Manchurian Candidate* (Minnesota, Austin); Wagner's *Ring Cycle* (San Francisco, Buenos Aires, Los Angeles, Seattle, Melbourne); *Madama Butterfly* and *Billy Budd* (Metropolitan Opera); *The Flying Dutchman* (Seattle, Adelaide); *Rigoletto* and *Billy Budd* (Los Angeles); *Salome* (Washington, Hong Kong); *The Lighthouse* (Dallas); and *Lady Macbeth of Mtsensk*, *Rigoletto*, *Eugene Onegin*, *The Magic Flute*, *The Pearl Fishers* and *Luisa Miller* (Opera Australia).

Notable collaborators include James Conlon, Plácido Domingo, Andrew Davis, Edward Downes, Dan Ettinger, Asher Fisch, Valery Gergiev, Nicola Luisotti, Charles Mackerras, Simon Rattle, Donald Runnicles, Robert Spano, Jeffery Tate, Edo de Waart, Sebastian Weigle and Simone Young. His recordings include *Beatrice di Tenda* and Seattle Opera's acclaimed *Ring Cycle*, as well as on DVD in San Francisco Opera's *Capriccio*, Opera Australia's *Don Giovanni*, and Teatro Colón's *Ring Cycle*.



BEN GUNSBERGER

## Simon Lobelson

*baritone*

Simon Lobelson was born in Sydney of Egyptian parents and brought up in Brussels. He graduated from Sydney University before completing an opera diploma on scholarship at the Royal College of Music under Roderick Earle, with further studies under Donald McIntyre. He has since appeared as a soloist in Australia, the Middle East, Asia, the United Kingdom (where he was based for nine years) and Europe.

He has appeared several times for Pinchgut Opera, and with the SSO in *Elijah* (conducted by Paul McCreech) and *Jandamarra*. Other local highlights have included Spencer Coyle in the Australian stage premiere of *Owen Wingrave*, *Eight Songs for a Mad King* with the Verbrugghen Ensemble (Sydney Conservatorium), Deborah Cheetham's *Pecan Summer*, and *Israel in Egypt* and Beethoven's Ninth for Sydney Philharmonia Choirs, as well as appearances for the Sydney Festival and Sydney Chamber Opera.

Overseas he has appeared with leading UK opera companies including the Royal Opera House, English National Opera and Young Vic, and his diverse operatic repertoire includes roles such as Amfortas, Escamillo, Rigoletto, Alberich, Figaro and Don Alfonso.

In concert he has sung solos with the Israel Camerata, London Mozart Players and English Chamber Orchestra, among others, and performed Berio's *Sinfonia* under Pierre Boulez.

His recordings include Haydn masses, and for Pinchgut *The Fairy Queen* and *David et Jonathas*, and he has appeared on BBC Radio 3, ABC Classic FM, Fine Music 102.5, Foxtel and in-flight programming for British Airways and Qantas. He is also a lecturer and coach at the Sydney Conservatorium.

*Discover*

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# THE CHOIR

KEITH SAUNDERS



## Elizabeth Scott *chorusmaster*

Currently Music Director of VOX, Sydney Philharmonia's young adult choir, Elizabeth Scott graduated from the Sydney Conservatorium of Music as a flute major and Student of the Year. She then completed postgraduate studies in choral conducting, vocal performance and aural training on a scholarship from the Hungarian Ministry for Education.

A graduate of Symphony Australia's Conductor Development program, she was the Assistant Chorus Master to Sydney Philharmonia Choirs from 2006 to 2008, and was the Acting Music Director during the first half of 2013. Since becoming Music Director of VOX, she has built the ensemble into one of Australia's leading youth choirs.

But her passion for young performers doesn't end there – she is currently the Music Performance Projects Officer (Secondary Choral Music / Instrumental Music) for The Arts Unit, a specialist branch of the NSW Department of Education and Training. She was also the Director of Vocal and Choral Studies at the Conservatorium High School from 2012 to 2013, has been the Choral Conductor for the Schools Spectacular since 2009, and is the conductor of the NSW Public Schools Singers.

Elizabeth Scott has regularly worked with the Sydney Chamber Choir and is also in demand as a guest choral director for ensembles such as Coro Innominata, Macquarie University Singers and Orpheus Choral Music.

Sydney Philharmonia Choirs is devoted to presenting the art of choral singing at the highest standard, and fostering the singing community in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and now regularly performs at the Sydney Opera House and other leading concert halls around the country.

Led by Music Director Brett Weymark since 2003, the SPC community comprises 1500 choristers, across four choirs, who volunteer their time and talents to rehearsals and performances, not only in the organisation's own concerts but in collaborations with leading conductors and soloists and orchestras in Australia and overseas. In 2002, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010.

The Choirs perform regularly in the SSO's subscription series. In 2016 the Chamber Singers and Brett Weymark appeared in a Haydn and Mozart program and the Symphony Chorus sang in performances of Haydn's *Creation*, Beethoven's Ninth and a semi-staged presentation of *Porgy and Bess*. This year's collaborations have included Brahms songs, and the SSO's annual Last Night of the Proms. Later this year SPC will appear in Mahler's Third Symphony, *Belshazzar's Feast* and a new oratorio by Péter Eötvös, all conducted by David Robertson. SPC also presents its own concert series each year and highlights of the 2017 season include Bach's *St Matthew Passion*, Rossini's *Stabat Mater*, Tudor Portraits (in August), Elgar's *Dream of Gerontius* (October) and Handel's *Messiah* (December).

[sydneyphilharmonia.com.au](http://sydneyphilharmonia.com.au)



Brett Weymark *Music Director*  
 Elizabeth Scott *Music Director, VOX*  
 Hannah Mason *General Manager*  
 Claire Howard Race *Assistant Chorusmaster & Principal Rehearsal Pianist*  
 Francis Greep *Rehearsal Pianist*

**ALTOS**

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 Vesna Hatezic  
 Clare Kenny  
 Rachel Maiden  
 Atalya Masi  
 Kate Moloney  
 Victoria Pham  
 Beverley Price  
 Megan Solomon  
 Bianca Von Oppell  
 Jaimie Wolbers  
 Fiona Young  
 Priscilla Yuen

**TENORS**

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 Daniel Comarmond  
 Vitor Cortes-Borges  
 Robert Elliott  
 Paul Ferris  
 Adela Greenbaum  
 Thomas Hallworth  
 Nick Hazell  
 Emanuel Kunick  
 Iosefa Laga'aia  
 Martin Stebbings  
 Tony Tipton

**BASSES**

Dominic Blake  
 Alexander Bruce  
 Edwin Carter  
 Andy Clare  
 Julian Coghlan  
 Ian Davies  
 Nicholas Davison  
 Simon Harris  
 Philip Lentz  
 Samuel Morrell-Feitelberg  
 Liam Mulligan  
 Bruce Munro  
 Thien Nguyen  
 Rafi Owen  
 Peter Poole  
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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  
SUPPORTED BY  
GEOFF AINSWORTH AM &  
JOHANNA FEATHERSTONE



**Toby Thatcher**

ASSISTANT CONDUCTOR  
SUPPORTED BY RACHEL &  
GEOFFREY O'CONNOR AND  
SYMPHONY SERVICES  
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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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 Ms Margaret Dunstan  
 Dana Dupere  
 Nita & James Durham  
 John Favalaro  
 Mrs Lesley Finn  
 Mr & Mrs Alexander Fischl  
 Ms Lee Galloway  
 Ms Lyn Gearing  
 Peter & Denise Golding  
 Mrs Lianne Graf  
 Mr Robert Green  
 Mr Geoffrey Greenwell  
 Mr Richard Griffin AM  
 In memory of Beth Harpley  
 Robert Havard  
 Mrs Joan Henley  
 Dr Annemarie Hennessy AM  
 Roger Henning  
 Mrs Jennifer Hershon  
 In memory of my father,  
 Emil Hilton  
 A & J Himmelhoch  
 Mr Aidan Hughes  
 Mr & Mrs Robert M Hughes  
 Susie & Geoff Israel  
 Dr Mary Johnsson  
 Mr Michael Jones  
 Mr Ron Kelly & Ms Lynne  
 Frolich  
 Margaret Keogh  
 In memory of  
 Bernard M H Khaw  
 Dr Henry Kilham  
 Jennifer King  
 Mrs Patricia Kleinhans  
 Mr & Mrs Gilles Kryger  
 The Laing Family  
 Ms Sonia Lal  
 David & Val Landa  
 Mr Patrick Lane  
 Elaine M Langshaw  
 Dr Allan Laughlin  
 Claude & Valerie Lecomte  
 Margaret Lederman  
 Mr Cheok F Lee  
 Peter Leow & Sue Choong  
 Mrs Erna Levy  
 Liftronic Pty Ltd  
 Mrs Helen Little  
 Mrs A Lohan  
 Panee Low  
 Kevin & Susan McCabe  
 Margaret McKenna  
 Melvyn Madigan  
 Mrs Silvana Mantellato  
 Daniel & Anna Marcus  
 M J Mashford  
 Ms Jolanta Masojada  
 Ms Kwok-Ling Mau  
 Mr Guido Mayer  
 Mrs Evelyn Meaney  
 Louise Miller  
 Mr John Mitchell  
 Kenneth Newton Mitchell

Dr Robert Mitchell  
 P Muller  
 Alan Hauserman &  
 Janet Nash  
 Mrs Janet &  
 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 Quailley  
 Mr Graham Quinton  
 Mr David Robinson  
 Alec & Rosemary Roche  
 Mr Bernard Rofe  
 Mrs Audrey Sanderson  
 Mr Tony Schlosser  
 Mrs Solange Schulz  
 Lucille Seale  
 Peter & Virginia Shaw  
 David & Alison Shilligton  
 L & V Shore  
 Mrs Diane Shteinman AM  
 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*

### 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

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



# SALUTE

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## PRINCIPAL PARTNER



Principal Partner

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## GOVERNMENT PARTNERS



Australian Government

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



Arts NSW

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

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## PREMIER PARTNER



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## PLATINUM PARTNER



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## MAJOR PARTNERS



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## OFFICIAL CAR PARTNER



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## TECHNOLOGY PARTNER



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## GOLD PARTNERS



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## SILVER PARTNERS



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## MEDIA PARTNERS



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## VANGUARD PARTNER



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## REGIONAL TOUR PARTNER

