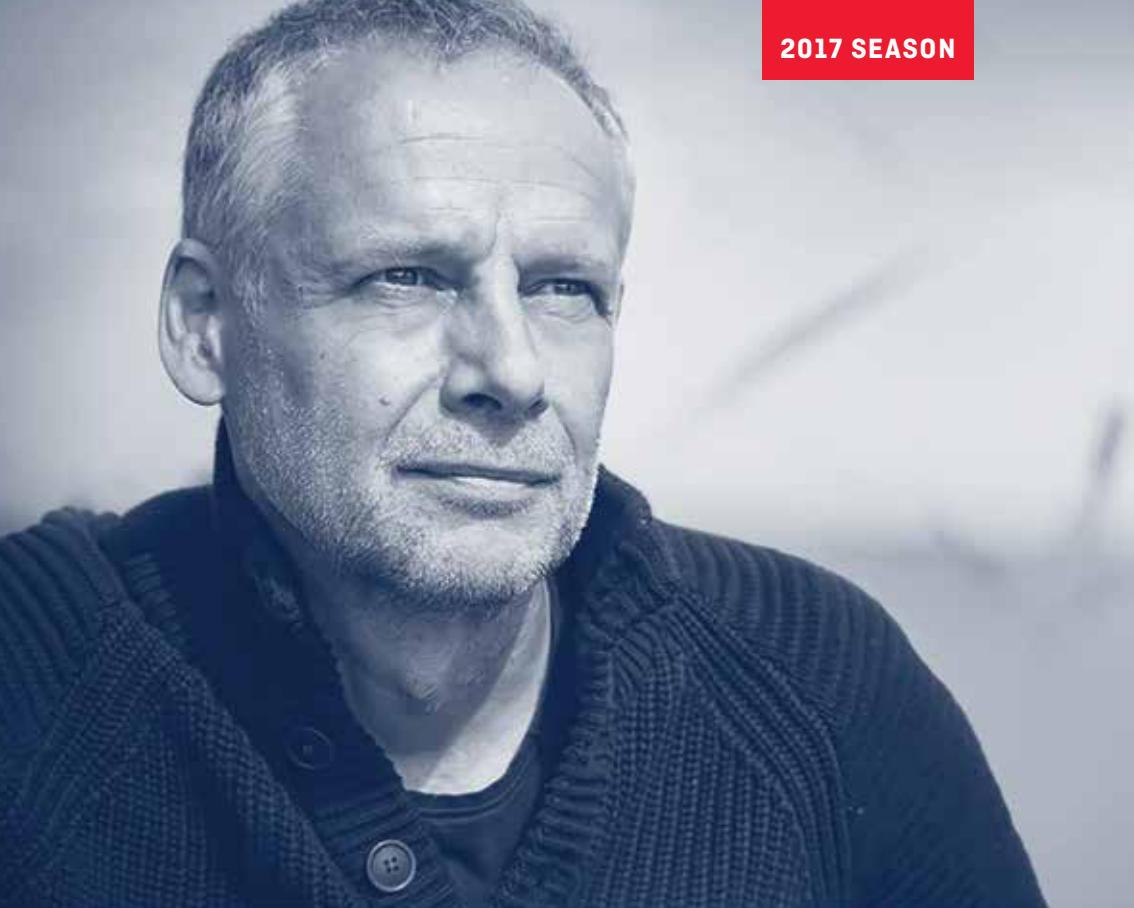


2017 SEASON



**sydney symphony orchestra**

**David Robertson**

The Lowy Chair of Chief Conductor and Artistic Director

# Pieter Wispelwey plays the Bach Cello Suites

SPECIAL EVENT

Sunday 6 August, 2pm

Monday 7 August, 7pm





CLASSICAL



Keith Saunders

**Ravishing Ravel**  
*Spinning Tales*

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

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



Benjamin Ealovega

**Pieter Wispelwey**  
**plays the Bach Cello Suites**

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

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



Christie Brewster

**Shefali's Playlist**

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

Playlist  
**Tue 8 Aug 6.30pm**  
City Recital Hall



Keith Saunders

**Gnarly Buttons**

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

SSO at Carriageworks  
**Sun 13 Aug 5pm**  
Carriageworks



Berthold Fabricius

**Beethoven & Bruckner**  
*Simone Young Conducts*

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

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



Sussie Ahlburg

**Imogen Cooper in Recital**

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

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



Jay Fram

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**MENDELSSOHN** The Hebrides  
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**DVOŘÁK** Symphony No.9, New World  
**David Robertson** conductor

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**sydney symphony  
orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

**SPECIAL EVENT**

SUNDAY 6 AUGUST, 2PM

MONDAY 7 AUGUST, 7PM

CITY RECITAL HALL

# PIETER WISELWEY PLAYS THE BACH CELLO SUITES

Pieter Wispelwey *cello*

**JOHANN SEBASTIAN BACH (1685–1750)**

**Suite No.1 in G major,  
BWV 1007**

- Prelude*
- Allemande*
- Courante*
- Sarabande*
- Menuet I & II*
- Gigue*

**Suite No.2 in D minor,  
BWV 1008**

- Prelude*
- Allemande*
- Courante*
- Sarabande*
- Menuet I & II*
- Gigue*

**Suite No.3 in C major,  
BWV 1009**

- Prelude*
- Allemande*
- Courante*
- Sarabande*
- Bourrée I & II*
- Gigue*

INTERVAL (20 minutes)

**Suite No.4 in E flat major,  
BWV 1010**

- Prelude*
- Allemande*
- Courante*
- Sarabande*
- Bourrée I & II*
- Gigue*

**Suite No.5 in C minor,  
BWV 1011**

- Prelude*
- Allemande*
- Courante*
- Sarabande*
- Gavotte I & II*
- Gigue*

INTERVAL (15 minutes)

**Suite No.6 in D major,  
BWV 1012**

- Prelude*
- Allemande*
- Courante*
- Sarabande*
- Gavotte I & II*
- Gigue*



**92.9 ABC  
Classic FM**

These Sydney recitals will not be recorded for broadcast. However Pieter Wispelwey's performance of the same program in Melbourne will be broadcast live on ABC Classic FM on Thursday 17 August at 7.30pm.

Pre-concert talk by Zoltán Szabó in the First Floor Reception Room 45 minutes before each performance. Visit [sydney-symphony.com/talk-bios](http://sydney-symphony.com/talk-bios) for speaker biographies.

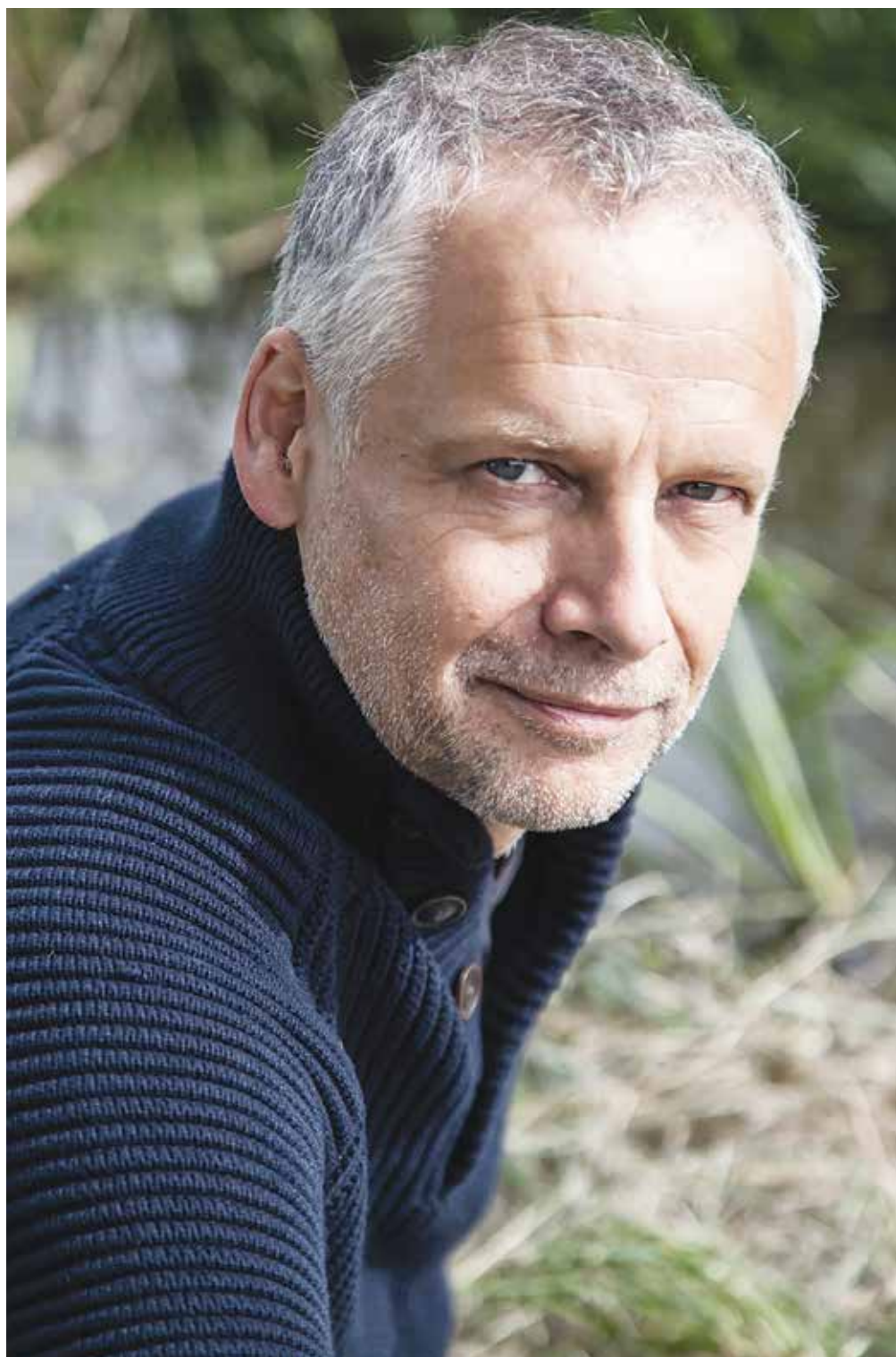
Estimated durations: 18 minutes, 17 minutes, 23 minutes, 20-minute interval, 26 minutes, 24 minutes, 15-minute interval, 25 minutes

The recital will conclude at approximately 4.55pm (Sun), 9.55pm (Mon).

COVER PHOTO: Carolien Sikkenk



Principal Partner



# THE ARTIST

## Pieter Wispelwey

*cello*

---

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

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

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

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

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

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

He appeared in the SSO's Great Cellists Play Bach series in 1995 and made his first concerto appearance with the SSO in 2007. He returned in 2011 as soloist and director (Mozart and Haydn), and in 2013 (Lutosławski concerto). This month, in addition to these recitals in Sydney and a concert in the SSO's Mozart in the City series (10 August), he will appear at the Melbourne Recital Centre performing the Bach suites, Beethoven's complete works for cello and piano, and the Brahms cello sonatas over three consecutive evenings.

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

# ABOUT THE MUSIC

## The Bach Cello Suites

You know why you are here. You've come to hear all of Bach's suites for solo cello, played one after another, in a single concert, by the same player. A tour de force, certainly, but Bach is so revered that the whole performance may also be considered a ritual – an enjoyable one – for player and listener alike.

Yet there are many things about this concert that could be thought odd, or at least unexpected, historically and practically. How can the sound of a single instrument keep interest for the better part of three hours? Won't Bach's music be limited, by contrast with his music for multiple instruments, with or without voices? Even three hours of solo keyboard music, surely, would offer a richer range of musical possibilities? And how is it that Bach's cello suites – apparently the very first music of their kind for the instrument – have remained unsurpassed?

### **Implied polyphony: writing for a single-line instrument**

Consider this: Bach is a famous master of the art of combining many voices in music, which is called polyphony. On an instrument such as the cello or violin, the bow can sound only two adjacent strings simultaneously – the chords that make harmony generally require at least three notes. By writing for solo cello, Bach seems to be 'limiting' himself, making rare, if not impossible, both harmony (several notes sounded simultaneously) and polyphony (the weaving of melodic lines).



## Keynotes

### JS BACH

*Born Eisenach, 1685*

*Died Leipzig, 1750*

**Bach's career has been defined by three major periods of employment. In 1708, he was appointed court organist and then conductor of the orchestra in Weimar. But when he was passed over for the post of Kapellmeister, it was time to move on, and in 1717 Prince Leopold of Anhalt-Cöthen offered him the Kapellmeister post in his own court. It wasn't an easy departure: the Duke of Weimar briefly placed him under arrest! In Cöthen, where the young prince 'loved and understood music' and the orchestra was a particularly fine one, Bach completed much instrumental music, including the Brandenburg concertos and his pieces for solo violin and solo cello. In 1722 he applied for the post of cantor at the school attached to the Thomas Church in Leipzig. He wasn't the town council's first choice – they preferred Telemann – but he won the job and spent the remaining 27 years of his life in Leipzig: teaching, performing, organising the musical life of the church and composing his great series of church cantatas.**

Throughout these suites Bach answers a challenge he clearly enjoys, in many resourceful ways. One writer on the cello suites, Peter Eliot Stone, sums up: Bach ‘fools the listener into thinking that he hears more than one line at a time by restricting each melody to its own discrete register and by sounding successive fragments of each melody in alternation with another.’ The polyphony is implied; your ear fills in the blanks.

For generations to come, this seemed a problem. The Romantic composers, even those who revered Bach, thought this music, if it was to be played outside the practice studio, needed piano accompaniment, which Robert Schumann provided. The most celebrated movement from Bach’s similar suites and sonatas for solo violin, the mighty Chaconne, was most often heard in piano transcriptions, of which Busoni’s was the most famous.

Were these solo suites for a single string instrument, then, a one-off mutation in music’s evolution? Not quite.

When Bach first joined the musical establishment of the ducal court of Weimar, in 1703, he probably met Johann Paul Westhoff, a virtuoso violinist at that court. In 1696 Westhoff had published the earliest known multi-movement compositions for solo violin. Scholars think Westhoff’s example gave Bach the idea for his own similar compositions.

It’s hard to be sure of dates, but Bach’s three suites and three sonatas for solo violin, and his six suites for cello, seem to have been written about the same time. Or perhaps his ideas for both sets were a long time in gestation. (Some of the cello suites may have been written in Weimar but the set appears to have been compiled in the 1720s in Cöthen.) What is certain is that writing this kind of music for cello was more unexpected than for violin.

## **Why the cello?**

The cello, although it had existed in something like its modern form since the mid-16th century, had tended to serve mainly to contribute to the bass line of the music, rather than featuring as a soloist. Especially in Germany, solo music in the same pitch registers as the cello was usually given to the slightly more ancient viola da gamba (‘leg viol’), which had more strings than a cello and frets on the finger board (like a lute or guitar). In Italy, however, Antonio Vivaldi composed some 27 cello concertos, and even in Germany around the time Bach composed his suites, there must have been cellists capable of playing them. As their modern revival has shown, they are practical, not abstract, and they are expressive, not mere technical exercises.

Bach must have had a masterful player in mind – and two of his colleagues at the court of Prince Leopold at Anhalt-Cöthen are likely suspects – but there remains a question: why the cello,

## **Who played Bach’s cello suites first?**

**The search focuses on Bach’s time in the employ of the court of Prince Leopold of Anhalt-Cöthen (1717–23). Sure enough, Bach’s musical colleagues at Cöthen included two accomplished cellists who had come to Cöthen from the disbanded orchestra of the Prussian court in Berlin: Christian Friedrich Linigke (or Linicke) and Christian Ferdinand Abel (who also played gamba). It is thought Bach composed the suites for one or both of these cellists.**



rather than what was still the more popular solo instrument, the viola da gamba? A fanciful but intriguing suggestion comes from an amateur enthusiast, Eric Siblin. Noting that the gamba parts in the Sixth Brandenburg Concerto, composed at Cöthen, are undemanding, whereas the violas and cellos are given solo work, and noting also that Prince Leopold was a gamba player, who liked to play with his court musicians, Siblin suggests that it may not have been tactful at Leopold's court to compose extremely demanding music for the gamba, whereas 'with the cello, Bach could be as musically adventurous as he wanted'.

### **Why suites?**

The suite (Bach also uses the term 'partita') was the most common form for instrumental music in the Baroque period, the late 17th and early 18th centuries. The name comes from the French, and means a sequence of movements. As the French used the term (for example, the harpsichordist-composers of the Couperin family) an instrumental suite was a string of dances, sometimes up to 18 in all, from which the performer could select according to whim. Typically the movements were united by being in the same key (or its corresponding minor or major key).

In Germany, the suite became more standardised. The dance-derived movements found in the suites of German composers are, in order: Allemande, Courante, Sarabande and Gigue. Often there was an introductory movement, not dance-based and improvisational in style – usually a Prelude (as in all six cello suites by Bach). The core movements in the standard suite were transformed from their dance originals, often strikingly so. Slightly closer to dance music were the other movements that completed the suite. These were called *galanteries* and in Bach's cello suites they include Bourrées, Menuets and Gavottes. Each of the suites then ends with a Gigue.

It would have been natural for Bach to choose this well-established form, providing a familiar structure for a novel kind of music, virtually unprecedented for the cello.

### **The legend of the cello suites and their revival**

The story is well-known how the great Catalan cellist Pablo Casals came across a tattered 19th-century edition in a second-hand music store in Barcelona, in 1890 when he was 14, and single-handedly restored the suites to the concert repertoire. But the implications usually drawn from this story need some qualification.

The suites had not been completely forgotten – the very fact that there was a 19th-century edition shows that. Even the claim that, before Casals, the cello suites were considered only as

pedagogical exercises is too simple. But even those cellists who could play these suites and recognised their musical quality would have had little opportunity to perform them in public. There was no current concert genre to fit them into, and that no doubt is why Schumann – following the example of what Mendelssohn had done with Bach’s unaccompanied violin music – provided the cello suites with a piano accompaniment. The harmony Bach implied was thus made more explicit – even though the title page in Anna Magdalena’s writing clearly says ‘senza basso’, i.e. without accompaniment.

Casals waited many years before he dared play a Bach solo suite in a concert, not only because he wanted first to master the music thoroughly, but because of the likely reaction of public and critics.

The reaction is typified in a 1909 review of a Casals concert in Hamburg:

*As a second solo Casals played something very uncommon. Just fancy one single ‘cello playing solo without accompaniment in the large concert hall! It looked odd at first sight, but when one heard him play the C major Suite for ‘Cello by J.S. Bach one was really charmed.*

### All the suites in one concert?

Casals began playing the Bach suites in public in the early years of the 20th century, in the context of recitals for cello and piano, one suite at a time. By then he had been preparing for at least ten years.

He would choose which suite to play according to key (fitting the concert program), and according to mood, both his own and the music’s. Unwittingly, he also created the modern mania for completeness through the influence of his recordings. He was the first to record individual suites complete and to record all the suites. Made between November 1936 and June 1939, these recordings have never been out of the catalogue.

The appetite for the Bach cello suites created an audience, both for more complete recordings and eventually for marathons such as Pieter Wispelwey’s playing of all the suites in a single concert. Notable complete recordings came from János Starker in the 1950s, from Pierre Fournier in the 1960s, and eventually from virtually every cellist of note. Wispelwey himself has recorded the complete suites no fewer than three times. Earlier this year, SSO principal cello Umberto Clerici released *Suite Cubed: Bach and Beyond*, taking the Bach suites as a starting point to reveal their pervasive influence among contemporary composers.



**Bach’s original manuscripts have been lost, but the cello suites survived through two copies made during his lifetime, one by his second wife, Anna Magdalena Bach (of which the Prelude from Suite No.1 is shown here) and another by Johann Peter Kellner.**

## What instrument?

This has become a double-barrelled question. First: what kind of cello? Second: historical or modern? It was clear all along that one of the suites, the sixth, was written for an instrument with an extra, fifth string. Was it, scholars wondered, the *viola pomposa*? [Albert Schweitzer believed this was an instrument Bach invented.] Was it the *violoncello piccolo*, a small cello with five strings, or was it perhaps even an ordinary cello fitted with an extra string? The solution adopted for the sixth suite by players of the modern cello, following Casals, has been to find the technical solutions necessary to play on four strings music written for five – more difficult, but demonstrably possible.

There are a very small number of examples of the *violoncello piccolo* in museums, and some that are available to players. In a search for authenticity, and a historically informed performance practice, cellists such as Anner Bylsma began to play all the suites on historical instruments set up in the 18th-century way – the most visually obvious differences being that the instrument has no end-pin (spike) and is held by the player's legs, the bow is shorter and is differently held. [Bylsma has recorded the sixth suite on a *violoncello piccolo* made in the South Tyrol about 1700.]

Rather than delve further into this complex subject here, suffice it to say that when Pieter Wispelwey plays the suites on modern cello, his playing is informed by the experience of playing them on instruments Bach would have known, and on knowledge of how they were played.

## LISTENING GUIDE

### Common features of the suites:

#### *Prelude*

Like a prelude on a keyboard instrument, the Prelude of each cello suite is a free-style 'warming up', exploring the instrument and how it sounds in the particular key – the key of all the dance movements to follow. Virtuoso in places, the music of the preludes is rhapsodic in feel, each idea being as long as it needs to be. The Prelude of Suite No.5 is the most elaborate, containing the only fugue in the series.

#### *Allemande*

The French idea of a German dance (that is what the title means) had become by Bach's day, in Germany too, moderately slow, often serious and solemn, in duple time. Bach's contemporary Johann Mattheson described the Allemande as 'the image of a content or satisfied spirit, which enjoys good order and calm'.



**Pieter Wispelwey with a five-stringed cello, such as might be used to play Suite No.6.**

*'Are Allemandes the most mysterious, the most profound pieces in the suites?'*

Cellist Anner Bylisma

### **Courante**

The title means 'running', and the dance included hops and springs, the music either in the Italian style with short running notes, or French with alternations of 6/4 and 3/2 metre. A courante provides a contrast to the Allemande, and can be cheerful and even humorous.

### **Sarabande**

Often played by cellists as an encore after a concerto, to settle the audience down with meditative music, Bach's sarabandes have come a long way from the dance's Spanish origins, when the dance and its music were considered lascivious. For many listeners the Sarabande will be the emotional heart of each suite.

*'The Sarabande's movement is calm and solemn, suggesting Spanish haughtiness, and its tone is grave and calm.'*

Bach's biographer Philipp Spitta, 1873

### **Galanteries – the optional extras:**

All three of the galanteries in the cello suites are French court dances. They come in pairs, the second providing a contrast before a return of the first.

#### **Menuet**

The triple time Minuet had evolved into a relatively stately (although not necessarily slow) walking dance. It was the most popular and widespread of all dances in courtly society well into late in the 18th century.

#### **Bourrée**

Bach's Bourrées in the cello suites are particularly dance-like, characterised by jaunty rhythms in duple time, with frequent syncopation. Theorists of the time indicated this dance should be played lightly.

#### **Gavotte**

Jean-Jacques Rousseau's Dictionary of Music, in 1768, described the duple time Gavotte as '...normally graceful, often gay, and sometimes also tender and slow'.

### **And to finish:**

#### **Gigue**

Each of Bach's cello suites ends with a Gigue. The word, in French and English, derives ultimately from the German 'geige' or fiddle. A jig, then, is danced to a fiddling ditty. Lively and upbeat.

*'The hearer goes away with a sensation of pleasant excitement'*  
Spitta

## Some standout features of each suite:

### **No.1 in G major**

The Prelude of this suite introduces Bach the master-improviser. (One of the best-known movements from the suites, more recently it was adopted for the cello-playing Dr Maturin in Peter Weir's *Master and Commander*.)

### **No.2 in D minor**

The first of two Suites in minor keys (the other is No.5). Weighty, noble music, ending with a powerful Gigue where minor and major take turns.

### **No. 3 in C major**

C major is the richest and most resonant key for the cello, bringing the bottom C string into play. The Bourrée movement has become one of the most popular in the Suites.

### **No.4 in E flat major**

In the Prelude Pieter Wispelwey finds strange intervals, mysterious corners, and little secrets under the surface.

### **No.5 in C minor**

The only suite calling for altered tuning. (Scordatura is the technical name, in early manuscript copies this is signalled by the phrase 'Discordable accord'.) The top A string is tuned a tone lower, to G, with the result that the sound is more subdued, and the mood darkened in the minor mode.

**The beginning of Suite No.5 as it appears in Anna Magdalena Bach's copy, showing the instructions for scordatura, or retuning of the strings.**



### **No.6 in D major**

It's a challenge to play on four strings music written for five, as the music of the Prelude works its way up to E, which is not an available string! The Gavotte is music many will recognise.

DAVID GARRETT © 2017

Further reading:

Canadian enthusiast Peter Siblin's *The Cello Suites – J.S. Bach, Pablo Casals and the search for a baroque masterpiece* (2009) tells its story engagingly and accessibly conveys the necessary musical information.

# SYDNEY SYMPHONY ORCHESTRA

## DAVID ROBERTSON

THE LOWY CHAIR OF  
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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PATRON Professor The Hon. Dame Marie Bashir AD CVO  
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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. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, and it is well on its way to becoming the premier orchestra of the Asia Pacific region.

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, and this is David Robertson's fourth year as Chief Conductor. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

A legacy of the SSO's ABC origins is a tradition of presenting visiting guest soloists in recital, which saw singers and instrumentalists of all kinds performing solo programs in Sydney concerts, on air from the studio, and in major regional centres. In addition to the longstanding International Pianists in Recital series, the SSO also presents special event recitals including, in 2017, Pieter Wispelwey's performance of the complete Bach cello suites.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, and the orchestra promotes the work of Australian composers through performances, recordings and commissions.



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KEITH SAUNDERS

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



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

# SALUTE

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Principal Partner

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



Create NSW  
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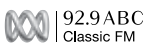
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