

2017 SEASON



**sydney symphony orchestra**

**David Robertson**

The Lowy Chair of Chief Conductor and Artistic Director

## Tchaikovsky's Pathétique

APT MASTER SERIES

Wednesday 10 May, 8pm

Friday 12 May, 8pm

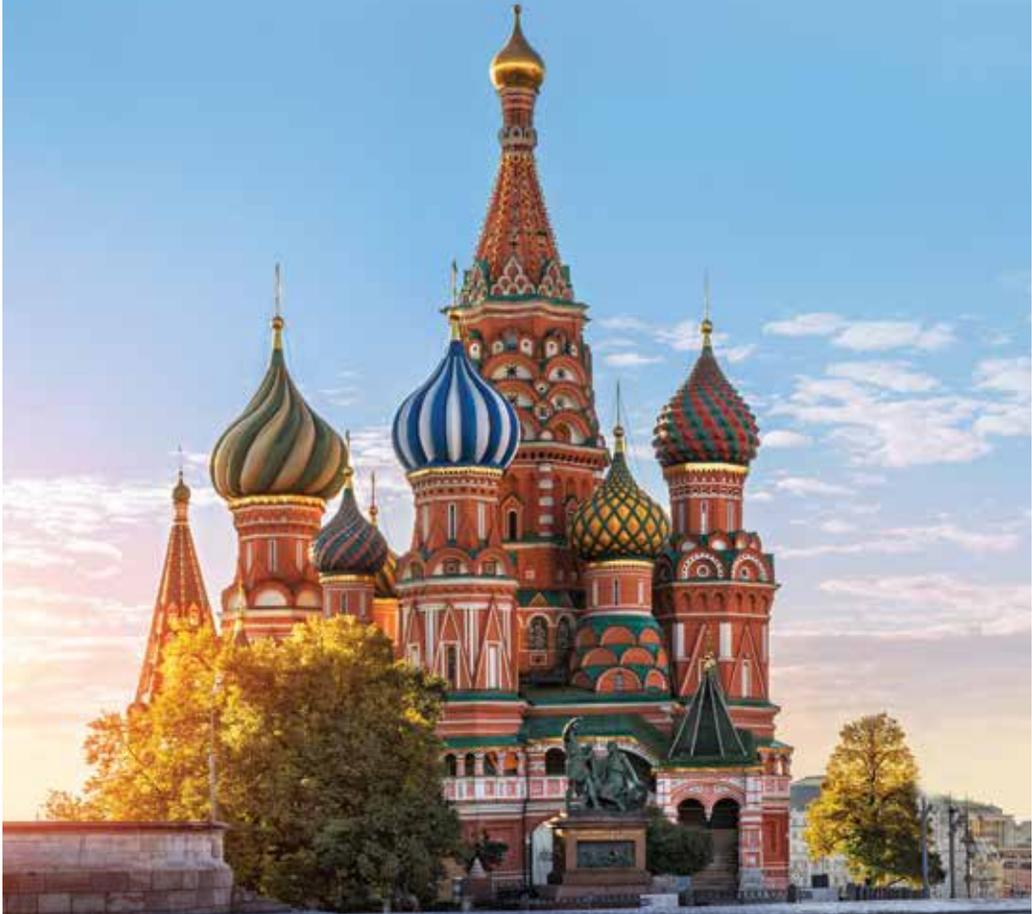
Saturday 13 May, 8pm

MONDAYS @ 7

Monday 15 May, 7pm



Principal Partner



## Delve deep into the colours of Russia

Only with APT can you board an elegant all-inclusive river cruise through Russia with our hallmark outstanding service. From lavish palaces to rural towns and a pioneering history of space exploration, our land, rail and river journeys have been meticulously crafted to ensure moments to treasure.

SSO Subscribers receive an exclusive offer with every booking.  
For further details visit [aptouring.com.au/sso](http://aptouring.com.au/sso)  
or call **1300 514 213** or see your local travel agent



CLASSICAL



**Nobuyuki Tsujii plays Chopin**

**BERLIOZ** Le Corsaire – Overture  
**CHOPIN** Piano Concerto No.2  
**DVOŘÁK** Symphony No.8  
**Bramwell Tovey** conductor  
**Nobuyuki Tsujii** piano

Emirates Metro Series

**Fri 19 May 8pm**

Special Event

**Sat 20 May 8pm**

■ A BMW Season Highlight

Sydney Opera House

**Nobuyuki Tsujii in Recital**

**JS BACH** Italian Concerto, BWV 971  
**MOZART** Sonata in B flat, K570  
**BEETHOVEN** Moonlight Sonata, Op.27 No.2  
**BEETHOVEN** Appassionata Sonata, Op.57  
**Nobuyuki Tsujii** piano

Special Event

**Mon 22 May 7pm**

City Recital Hall



**Morning Inspiration**

*Mozart & Haydn in the City*

**HAYDN** Symphony No.6, Morning  
**MOZART arr. Haveron**  
 Duo concertante [after String Quintet, K516]  
**Andrew Haveron** violin-director  
**Roger Benedict** viola [pictured]

Mozart in the City

**Thu 25 May 7pm**

City Recital Hall



**Nick's Playlist**

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

Playlist

**Tue 30 May 6.30pm**

City Recital Hall



**Don Quixote**

*Fantastic Variations*

**HAYDN** Symphony No.60 (Il distratto)\*  
**CARTER** Variations for Orchestra  
**R STRAUSS** Don Quixote\*  
**David Robertson** conductor  
**Umberto Clerici** cello [pictured]  
**Tobias Breider** viola

Thursday Afternoon Symphony

**Thu 15 Jun 1.30pm**

Tea & Symphony

**Fri 16 Jun 11am\***

complimentary morning tea from 10am

Great Classics

**Sat 17 Jun 2pm**

Sydney Opera House



©Josef G. Camp

**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)  
**Sydney Philharmonia Choirs**

APT Master Series

**Fri 23 Jun 7pm**

**Sat 24 Jun 7pm**

**Wed 28 Jun 7pm**

Sydney Opera House

SSO PRESENTS



**Last Night of the Proms**

Including the best of British popular and classical music! Sing along to *Land of Hope and Glory*, enjoy *Nimrod* and *Rule, Britannia!* plus, of course, a rousing rendition of *Jerusalem*.

**Guy Noble** conductor  
**Jacqueline Dark** mezzo-soprano  
**Sydney Philharmonia Choirs** (Fri, Sat only)

**Thu 8 Jun 6.30pm**

**Fri 9 Jun 8pm**

**Sat 10 Jun 2pm**

**Sat 10 Jun 8pm**

■ A BMW Season Highlight

Sydney Opera House

**sydneyssymphony.com**

8215 4600 Mon–Fri 9am–5pm

**sydneyoperahouse.com**

9250 7777

Mon–Sat 9am–8.30pm Sun 10am–6pm

**cityrecitalhall.com**

8256 2222

Mon–Fri 9am–5pm



Principal Partner



A BMW Season Highlight



# WELCOME



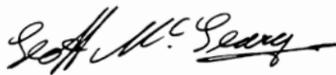
**Welcome to tonight's concert in the APT Master Series. We are delighted to be the presenting partner of the SSO's flagship series and to be supporting a program with some great Russian music just as we launch our new Russia tours.**

This week Latvian violinist Baiba Skride makes a welcome return to the Concert Hall stage after her 2010 Sydney debut and we'll be able to enjoy her gorgeous sound in Prokofiev's first violin concerto. Her fellow-countryman Andris Poga is conducting the SSO for the first time, and has chosen Tchaikovsky's powerful sixth and final symphony, the *Pathétique*, for the second half of the program, with Wagner's *Rienzi* overture to begin.

Tonight promises to be a thrilling musical experience, from the drama-in-miniature of Wagner's overture to the storytelling character of Prokofiev's beautiful concerto and the heart-on-sleeve emotions of Tchaikovsky's symphony.

A concert like this can sweep you away on a journey of the imagination and leave you moved and inspired. Real-world journeys are the same, and at APT we aim to provide unforgettable experiences that will take you to extraordinary destinations in nearly every part of the world. These include Russia, birthplace of two of tonight's composers, and Latvia, the homeland of our guest artists, in cruises and tours that take in Russia and the Baltics – allowing you to discover iconic and majestic places and rich cultures while enjoying the elegant comfort for which we are known.

We hope you enjoy tonight's performance and that it leaves you inspired to explore the world, and we look forward to seeing you at future APT Master Series concerts during the year.



**Geoff McGeary OAM**  
APT Company Owner



**sydney symphony  
orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

**APT MASTER SERIES**

WEDNESDAY 10 MAY, 8PM

FRIDAY 12 MAY, 8PM

SATURDAY 13 MAY, 8PM

**MONDAYS @ 7PM**

MONDAY 15 MAY, 7PM

.....  
SYDNEY OPERA HOUSE CONCERT HALL

**TCHAIKOVSKY'S PATHÉTIQUE**

**Andris Poga** *conductor*

**Baiba Skride** *violin*

**RICHARD WAGNER (1813–1883)**

**Overture to the opera *Rienzi***

**SERGEI PROKOFIEV (1891–1953)**

**Violin Concerto No.1 in D, Op.19**

*Andantino – Andante assai*

*Scherzo (Vivacissimo)*

*Moderato – Allegro moderato – Moderato – Più tranquillo*

INTERVAL

**PYOTR ILYICH TCHAIKOVSKY (1840–1893)**

**Symphony No.6 in B minor, Op.74, Pathétique**

*Adagio – Allegro non troppo*

*Allegro con grazia*

*Allegro molto vivace*

*Finale (Adagio lamentoso – Andante)*



**92.9 ABC  
Classic FM**

Saturday's performance will be recorded by ABC Classic FM for broadcast on Saturday 20 May at noon.

.....  
Pre-concert talk by Yvonne Frindle in the Northern Foyer 45 minutes before each performance.

.....  
Estimated durations:

12 minutes, 23 minutes,

20-minute interval, 47 minutes

The concert will conclude at approximately 9.55pm (8.55pm on Monday).

.....  
COVER IMAGE: Violin (1918) by Kuzma Petrov-Vodkin (1817–1939)

PRESENTED BY



Principal Partner



Portrait of Tchaikovsky by Nikolai Dmitriyevich Kuznetsov – painted in 1893, the year Tchaikovsky wrote his Sixth Symphony and the last year of his life. It was praised by many, including Tchaikovsky himself: ‘I made the acquaintance of the painter N.D. Kuznetsov, who wished to paint my portrait, and this he carried out with exceptional success, as others have said and as I, too, think. Those citizens of Odessa who came to look at this portrait during the sittings expressed their extraordinary delight, amazement, and joy over the fact that such a splendid work of art was being painted in their city. The portrait was painted rather hurriedly, and that is why it may possibly not have the desired finish in the details, but in terms of its expression, lifelikeness, and authenticity it really is remarkable.’

# Tchaikovsky's Pathétique

---

There's a meme in circulation that originated with the character Inigo Montoya in the 1987 film *The Princess Bride*: 'You keep using that word, I do not think it means what you think it means.' In English-speaking countries at least, this has been the fate of the nickname for Tchaikovsky's Sixth Symphony – *Pathétique* – possibly the most enduring mistranslation in classical music. The symphony is not pathetic, in any sense, nor is it solely an expression of pathos. It helps a great deal to keep in mind the meaning of the nickname in its original Russian form: 'impassioned'.

Tchaikovsky's Sixth wears its heart on its sleeve and is full of intense emotions – not just pain and tragedy, but joy and a kind of fragile triumph. And there are powerful shifts, most strikingly from the energy of the cathartic third movement to the introspective opening of the finale. Tchaikovsky said that he'd put his 'whole soul into this symphony'. And he did agree – although it seems clear he would have withdrawn it if he had lived – to the nickname that highlights its turbulent expression and dramatic impulses.

The *Pathétique* symphony is the anchor in a program that, without telling any specific stories, is united by a sense of narrative and drama. Prokofiev's First Violin Concerto makes the soloist a storyteller, weaving magic with shimmering, colourful music. The young Prokofiev had a reputation as a spiky composer, an enfant terrible; this concerto shows his lyrical side, which he insisted was not out of character.

The concert begins with music from the theatre: the overture to *Rienzi*, a grand opera by the young Wagner. This *is* perhaps out of character – Wagner was soon to head in a very different direction as he pursued his vision of music drama, and *Rienzi* is seldom performed today – but the composer's dramatic instincts and musical invention are already there to be heard.

---

## PLEASE SHARE

**Programs grow on trees – help us be environmentally responsible and keep ticket prices down by sharing your program with your companion.**

## READ IN ADVANCE

**You can also read SSO program books on your computer or mobile device by visiting our online program library in the week leading up to the concert: [sydneyssosymphony.com/program\\_library](https://sydneyssosymphony.com/program_library)**

## Richard Wagner

### Overture to the opera *Rienzi*

Richard Wagner, in all probability the most controversial musical figure of the 19th century, began composing operas in the German Romantic manner with works such as *Rienzi*, expanded the dimensions of the genre with *Tannhäuser* and *Lohengrin*, and finally, with such giant music dramas as *The Ring of the Nibelung* and *Parsifal*, changed the face of opera and music forever. His operas were so challenging and innovative that Wagner, realising one of his life's dreams, constructed a theatre at Bayreuth, the Festspielhaus, designed specifically for the staging of these immense works.

A prolific writer on music and art, Wagner claimed that his intention was to produce a *Gesamtkunstwerk*, or 'total art form', in which drama, music and staging would merge in a new synthesis. His musical innovations included a greatly expanded orchestra, the raising of the use of musical motifs and themes to the level of critical structural and narrative importance, the fostering of a more powerful, dramatic singing style, and the extension of tonal harmony – through intense chromaticism – literally to its very limits.

## Keynotes

### WAGNER

*Born Leipzig, 1813*

*Died Venice, 1883*

**Wagner was the composer who completely transformed opera in the 19th century. He regarded opera as a unity of art forms: music and words inextricably linked and organically developed as 'music drama'. His vision influenced singers, orchestras, theatre, and even the science of acoustics. Wagner's personality, philosophies and music were controversial during his lifetime and after his death, attracting equally passionate fans and detractors within the musical world and beyond. His *Ring* cycle of four operas based on *The Ring of the Nibelung* was his most ambitious creation, composed over 26 years.**

### RIENZI

**Completed in 1840, *Rienzi* is a grand tragic opera in the French tradition – one of Wagner's earliest operas and perhaps his most traditional. It is based on the story of a historical figure from 14th-century Rome: Rienzi, the last of the Tribunes, who leads the people to victory over the patrician nobles only to die when the fickle crowd sets fire to the Capitol. The opera is rarely staged today and is frequently omitted from general discussions of Wagner's stage works, but it was a great success in his lifetime. The dramatic and highly effective overture – with its haunting trumpet call and use of Rienzi's prayer – has a more established presence in the concert hall.**



Though he produced a handful of purely instrumental works, Wagner was to all intents and purposes solely an opera composer. He was nevertheless also a famed conductor, of his own and other composers' works, and his concert tours – most often intended to raise money to cover his debts for such projects as the Bayreuth theatre – regularly included purely instrumental excerpts from his operas.

Wagner sketched the plan of *Rienzi* in 1838 and, in a mood of desperate ambition, resolved to build the work on such a colossal scale that he would not be tempted to offer it to anything less than a royal theatre. This was during his residence in Riga – a period of vast hopes and bitter disappointments, resulting in a phase of disgust with the condition of modern life, which he believed to be at the root of all evils, personal and universal. This mood, he wrote, was fostered by reading Bulwer-Lytton's novel *Rienzi, the Last of the Tribunes*. The opera was first performed at Dresden in 1842 and its success was immediate, notwithstanding the fact that Wagner carried out his original intentions so thoroughly that the first performance lasted six hours.

The overture is a highly effective introduction to the five acts of an opera that was crowded, as the composer put it, 'with hymns, processions, and the musical clash of arms'. After an impressive prelude it opens with the theme of Rienzi's prayer for the people, the best-known aria in the opera. The theme of the ensuing fast section is associated with the cry of the Roman citizens for freedom. This is succeeded by a strident call to arms, heard in the trombones. After a repetition of the 'prayer' theme, a fourth subject is introduced from the people's greeting to Rienzi in Act II. The overture eventually swings into a vigorous march, liberally underpinned by percussion.

GORDON WILLIAMS  
SYMPHONY AUSTRALIA © 2001

The overture to *Rienzi* calls for three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons and a serpent in place of a contrabassoon; four horns, four trumpets, three trombones and tuba; timpani and a large percussion section; and strings. (The serpent is a distinctively curved low-voiced instrument with a mouthpiece like a trumpet or trombone and finger holes in the body like a woodwind instrument.)

The SSO was the first ABC orchestra to perform the *Rienzi* overture, in 1938 under conductor Percy Code. Our most recent performance of the overture was in 1989, conducted by Jerzy Semkow

**'The opera's success was immediate, notwithstanding the fact that the first performance lasted six hours.'**



Kilikanoon Wines brings you...

## *Cello*

A wine of impeccable quality and style, masterfully composed from our symphony of diverse microclimates and distinguished terroir.

The powerful elegance of our wines is brought to you through Cello Wine Club. An exclusive club for Sydney Symphony Orchestra patrons.

Receive 10% off all our wines plus free freight on all orders.

To join go to  
[www.kilikanoon.com.au](http://www.kilikanoon.com.au)



#kilikanoonwines  
@kilikanoonwines



## Sergei Prokofiev

### Violin Concerto No.1 in D, Op.19

*Andantino – Andante assai*

*Scherzo (Vivacissimo)*

*Moderato – Allegro moderato – Moderato – Più tranquillo*

#### Baiba Skride *violin*

Above the first solo entry in the score of Prokofiev's Violin Concerto No.1 stands the word *sognando* – dreamily. The theme to which it refers is the most enduringly attractive feature of the concerto. As expansive as it is reflective, this exquisite melody reveals an easily neglected lyrical aspect of Prokofiev's style.

But when the concerto was premiered in Paris on 18 October 1923, the musical avant-garde found the work *too* lyrical – shot through, in the words of White Russian emigré critic Boris de Schloezer, with 'Mendelssohnism'. The accusation – despite the intended malice – was not unfounded. The concerto's melancholy lyricism and pensive romanticism, as well as its modest lack of ostentatious display, is indeed reminiscent of Mendelssohn's music.

There's another striking parallel: Mendelssohn had been plagued by the opening theme of his own violin concerto, writing to the violinist Ferdinand David six years before its composition, 'I want to do you a violin concerto. I have one in E minor in my head, and the opening won't leave me in peace.' Similarly, Prokofiev's first theme had been in his head since he'd developed it for a concertino in 1915. 'I had often regretted,' he wrote, 'that other work had prevented me from returning to its "meditative opening".'

Two years later, during a summer retreat to the country outside St Petersburg (by then Petrograd) the concertino 'grew' into a concerto. Meanwhile – Prokofiev recalled – 'exciting' but 'contradictory' news of the October Revolution filtered out from the city, along with trainloads of 'panic-stricken bourgeois crowds'. Yet the serenity and spirit of the First Violin Concerto holds no trace of the violence of the revolution that delayed its premiere by six years.

With the premiere finally in sight, potential soloists could only see that the concerto lacked a cadenza, and the celebrated Bronislaw Hubermann and other violinists 'flatly refused to learn "that music"'. It was not until 1924 – when Joseph Szigeti performed it at the Prague International Festival of Contemporary Music – that the concerto began to attract the recognition it deserved. Even then acceptance was not complete. The composer Glazunov ostentatiously walked out of one performance even as the audience was encoring the *Scherzo* movement.

## Keynotes

### PROKOFIEV

*Born Sontsovka (Ukraine), 1891  
Died Moscow, 1953*

By the time he was finishing up at the St Petersburg Conservatoire, Prokofiev had developed a compositional style that balanced four distinct characteristics, which he identified as: classical, modern or 'grotesque', motoric, and lyrical or 'meditative'. He claimed that the lyrical aspect of his style was 'not noticed until much later' but it emerged quite early on and dominates both his violin concertos.

### VIOLIN CONCERTO NO.1

The first thing the soloist plays in this concerto came into being in 1915, the year after Prokofiev graduated. It's a dreamy, haunting melody that floats over a shimmering accompaniment and sets the tone for the whole work. The shape of the concerto is unexpected: instead of the typical fast-slow-fast organisation of the three movements, it begins and ends with shimmering serenity and the fast, more obviously virtuosic music is in the middle. This middle movement shows Prokofiev at his most whimsical, laughing with us in a true-to-form 'joking' scherzo.

The concerto was completed in 1917 and premiered in 1923 in Paris.



In Szigeti's view, the *sognando* opening was 'a clue to the day-dreaming expression of the "the little boy listening to a story" feeling' of the exposition. So it's no surprise to find, soon after, a second word above the solo part: *narrante* - 'in the manner of a narration'. Here the music takes on a rhythmic character, all sparkle and bite. No longer is Prokofiev setting the scene for daydreams - we're thrown headlong into a tale. And it's a tale told in symphonic dialogue between the violin and orchestra, with little sense of the traditional opposition between soloist and full ensemble.

But in many ways Prokofiev was as much a traditionalist as an innovator. The First Violin Concerto has the clear-cut, neoclassical construction of the *Classical Symphony* (also composed in 1917) even as it inverts the usual sequence of tempos so that two slow lyrical movements surround a fast, rhythmic scherzo.

The *Scherzo* is a catalogue of violin trickery: extreme leaps, double-stopping, slides, harmonics, and rapid figuration alternating with accented rhythms. Yet Prokofiev avoids giving the impression of empty display. Instead, the capricious exposition of technical effects draws attention to their expressive possibilities. The five sections of the movement transport the

listener from the buoyant ascent of the opening theme above a clockwork accompaniment to the sinuous passage work of the solo violin in its low register.

This mercurial *Scherzo* with its abrupt ending has been cited as an example of the 'grotesque' or 'sarcastic' aspect of Prokofiev's style, but he objected to this use of the word 'grotesque', describing it as hackneyed and distorted. 'I would prefer my music,' he wrote, 'to be described as "scherzo-ish" in quality, or else by three words describing various degrees of the scherzo – whimsicality, laughter, mockery.'

The third movement begins with a brief theme on the bassoon (no hint of mockery here) that is developed with increasing lyricism by each of the woodwind instruments in turn. This sets the scene for the solo part's combination of staccato and sustained ideas suspended above scoring of the utmost economy. Nowhere is the translucency of the orchestration more apparent than in the coda where the opening theme from the first movement returns in the orchestral violins above a shimmer of tremolos and harp arpeggios. The solo violin traces the melody with 'altitudinous trills' before coming to rest – exactly as it had at the end of the first movement – on a top D in unison with the piccolo.

ABRIDGED FROM A NOTE BY YVONNE FRINDLE.  
SYMPHONY AUSTRALIA © 1997



The orchestra for Prokofiev's First Violin Concerto comprises two flutes, piccolo, and pairs of oboes, clarinets and bassoons; four horns, two trumpets and tuba; timpani and percussion; harp and strings.

The SSO gave the first Australian performance of the concerto in 1938 with violinist Ernest Llewellyn and conductor George Szell. The most recent performance was in 2009 with soloist Boris Belkin in Vladimir Ashkenazy's 'Prodigal Russian' Prokofiev festival.



# Don Quixote

## *Fantastic Variations*

Join us in June when SSO Principal Cello Umberto Clerici takes on the role of the eccentric Don Quixote in Richard Strauss's famous tone poem, inspired by Cervantes. Accompanied by his stalwart squire Sancho Panza (Principal Viola Tobias Breider), Clerici's 'knight of the woeful countenance' will embark on a series of variations depicting his fantastic quests: the windmills, the sheep, Dulcinea... Another eccentric – Haydn's 'distracted gentleman' – begins the concert and the whole orchestra enters the spotlight in Elliott Carter's exhilarating Variations.

### *Dates*

**Thu 15 Jun / 1:30pm**

**Fri 16 Jun / 11am**

*Complimentary morning tea from 10am*

**Sat 17 Jun / 2pm**

### *Program*

**HAYDN** Symphony No.60 (Il distratto)^

**CARTER** Variations for Orchestra

**R STRAUSS** Don Quixote^

*^These works will be performed on Fri 16 Jun.*

### *Artists*

**DAVID ROBERTSON** conductor

**UMBERTO CLERICI** cello

**TOBIAS BREIDER** viola

### *Venue*

Sydney Opera House, Concert Hall

TICKETS  
FROM \$39\*

*[sydnaysymphony.com](http://sydnaysymphony.com)*

OR CALL **8215 4600** MON-FRI 9AM-5PM

TICKETS ALSO AVAILABLE AT:

**SYDNEYOPERAHOUSE.COM**  
**9250 7777**

Mon-Sat 9am-8.30pm Sun 10am-6pm



\*Selected performances. Prices correct at time of publication and subject to change.  
Booking fees of \$5-\$8.95 may apply depending on method of booking.



## Pyotr Ilyich Tchaikovsky

### Symphony No.6 in B minor, Op.74, *Pathétique*

*Adagio – Allegro non troppo*

*Allegro con grazia*

*Allegro molto vivace*

*Finale (Adagio lamentoso – Andante)*

The original audience for the Sixth Symphony was uncomprehending and ambivalent. Tchaikovsky had expected this, writing to his nephew and the dedicatee, 'Bob' Davidov, that he wouldn't be surprised if the symphony were 'torn to pieces', even though he considered it his best and most sincere work. The critic Hermann Laroche suggested that audiences who 'did not get to the core' of the symphony would 'in the end, come to love it'. As it turned out, it took them only 12 days. In the intervening period its composer had died, and for the second performance, in a memorial concert, it was promoted with the subtitle that had been suggested by Tchaikovsky's brother: *Pathétique* (or *Pateticheskaja Simfoniia* – 'impassioned symphony' – in Russian). The symphony was declared a masterpiece.

The myth of the *Pathétique*-as-suicide-note (not to mention Tchaikovsky's 'suicide' itself) has been more or less debunked in the past three decades, in particular by the work of Alexander Poznansky. There are no grounds for doubting that Tchaikovsky died from post-choleric complications; the theory that his old classmates decided in a 'court of honour' that he should commit suicide to avoid disgrace has been undermined; and his social, financial and artistic circumstances all speak against any other motivation for suicide, even if he continued to be troubled by his homosexuality.

The Sixth Symphony, specifically, seems to have been a source of immense pride, satisfaction and joy to him. And shortly after its premiere he is reported to have said 'I feel I shall live a long time'.

He was wrong. And following his death, his audience – now in mourning and seeking 'portents' – immediately heard the Sixth Symphony (the *Pathétique*) in a fresh way. New significance was given to the appearance in the first movement of an Orthodox burial chant, 'Repose the Soul' – a hymn sung *only* when someone has died – and to the otherworldly, dying character of the slow finale.

Even if the symphony is not a suicide note, there is a programmatic and semi-autobiographical underpinning to the symphony that is the source of its unusual form and turbulent emotions. Tchaikovsky admitted the existence of a program but was cagey about the details, perhaps because it reflected his

## Keynotes

TCHAIKOVSKY

*Born Kamsko-Votkinsk, 1840*

*Died St Petersburg, 1893*

Tchaikovsky represented a new direction for Russian music in the late 19th century: fully professional and cosmopolitan in outlook. He embraced the genres and forms of Western European tradition – symphonies, concertos and overtures – bringing to them an unrivalled gift for melody. But many music lovers would argue that it's his ballets that count among his masterpieces, and certainly it's Tchaikovsky's extraordinary dramatic instinct that comes to the fore in all his music, whether for the theatre or the concert hall. He died on 6 November 1893, just days after having conducted the premiere of the *Pathétique* Symphony.

### PATHÉTIQUE SYMPHONY

In the original Russian, the nickname for the Sixth Symphony means something like 'impassioned'. It was suggested by his brother, adopted and then almost immediately retracted – but too late, Tchaikovsky died and it passed into publication. But it's appropriate, since, as Tchaikovsky admitted: 'without exaggeration, I have put my whole soul into this symphony.'

Two features are especially striking. The second movement is a waltz with five beats to the bar (rather than the usual 'oom pah pah' three); and the finale (after a riotous third movement that sounds like it *could* be the end) brings the symphony to a sombre, tragic close.

romantic feelings for Davidov. The closest we have is a sketched scenario, devised originally for an abandoned symphony in E flat but appearing to correspond with much of the Sixth Symphony:

*Following is essence of plan for a symphony Life! First movement – all impulse, confidence, thirst for activity. Must be short (Finale death – result of collapse). Second movement love; third disappointment; fourth ends with a dying away (also short).*

**Tchaikovsky with his nephew, and the Sixth Symphony's dedicatee, 'Bob' Davidov**



There are aspects of this program and the Sixth Symphony that suggest suffering, but for Tchaikovsky the composition of the symphony was a cathartic experience rather than an expression of current sufferings. He himself wrote: 'Anyone who believes that the creative person is capable of expressing what he feels out of a momentary effect aided by the means of art is mistaken. Melancholy as well as joyous feelings can always be expressive only out of the Retrospective.'

In its art this is Tchaikovsky's most innovative symphony. He dares to conclude with a brooding slow movement and uses boldly dramatic gestures to give the music its emotional impulse. The 'limping' elegance of the second movement waltz with its unusual five beats to the bar would have been less surprising, to Russians at least – the five-beat metre was a part of a tradition that was embraced by Borodin, Rimsky-Korsakov and Mussorgsky (in his *Pictures at an Exhibition*), and later Rachmaninoff (in *The Isle of the Dead*).

In the Sixth Symphony Tchaikovsky comes to terms with his professed inadequacies in structural matters. His solution in the first movement was to extend the exposition section, so well suited to his melodic gifts, and to compress the central development section in which he felt his skills inadequate. The music begins already in the depths with the dark colour of the bassoon and yet somehow Tchaikovsky sustains a downward trajectory, or the impression of one, for the whole work.

In the third movement the idea of 'disappointment' is replaced by something more malevolent. In purely musical terms the movement conflates two musical ideas – feverish tarantella triplets and a spiky march – but the juxtapositions and incursions into each other's thematic territory create a disturbing sense of antagonism. The movement's applause-provoking conclusion *could* be triumphant, or it could be the crash of self-delusion.

The finale may not fit the formula established by Tchaikovsky's classical predecessors, but within the emotional journey of the symphony its stark sense of tragedy provides an inevitable conclusion – all the more powerful for the grace and jauntiness of the preceding movements.

YVONNE FRINDLE © 2008/2017

Tchaikovsky's Sixth Symphony calls for three flutes (one doubling piccolo), two oboes, two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (cymbals, bass drum, tam-tam); and strings.

The first Australian performance of the symphony was by the South Australian Orchestra (precursor of the Adelaide Symphony Orchestra) in 1923. The SSO first performed it in 1939, conducted by Malcolm Sargent, and most recently in 2012, conducted by David Robertson.



*'Just as I was starting on my journey, the idea came to me for a new symphony. This time with a program, but of the kind which remains an enigma to all – let them guess who can. The work will be entitled 'A Program Symphony' (No.6). This program is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears...There will be much more that is novel as regards form in this work. For instance, the Finale will not be a great Allegro, but an Adagio of considerable dimensions. You cannot imagine what joy I feel at the conviction that my day is not yet over.'*

**TCHAIKOVSKY DESCRIBES THE SYMPHONY'S GENESIS IN A LETTER TO HIS BROTHER ANATOLY.**

## MORE MUSIC

### ORCHESTRAL WAGNER

For fans of orchestral Wagner, Brilliant Classics has issued excellent value 3CD album, *Wagner: Complete Overtures and Orchestral Music from the Operas*. Most of the performances, including the overture to *Rienzi*, are by the Philharmonia Orchestra and Yuri Simonov.

BRILLIANT CLASSICS 94937

### PROKOFIEV VIOLIN CONCERTOS

The great Russian violinist David Oistrakh recorded both the Prokofiev violin concertos and these are available in various releases and boxed collections. Most recent is the Musical Concepts release, which also includes an arrangement for violin and piano of pieces from Prokofiev's *Cinderella* ballet. The first concerto is accompanied by the Moscow Philharmonic Orchestra and Kiril Kondrashin.

MUSICAL CONCEPTS 1318

Joseph Szigeti was the first violinist to record Prokofiev's Violin Concerto No.1, in 1935 with the London Philharmonic Orchestra and Thomas Beecham; the music especially suited his style. In the release on the Naxos Historical label, it's paired with the Bloch Violin Concerto (written for Szigeti). Or look for the older EMI release that matches it with Mendelssohn and Mozart's Violin Concerto No.4 in D, K218. (Available as a reissue from arkivmusic.com)

NAXOS 8.110973

### TCHAIKOVSKY SYMPHONIES

The *Pathétique* is Tchaikovsky's most-recorded symphony, closely followed by the Fourth and Fifth symphonies, which leaves an embarrassment of choice. But you can't go wrong with the legendary set of all three works, recorded in 1960 by Evgeny Mravinsky and the Leningrad Philharmonic Orchestra.

DEUTSCHE GRAMMOPHON 4775911

Mikhail Pletnev's 1996 recording of the complete Tchaikovsky symphonies with the Russian National Orchestra was reissued in 2010. The newer release added some of the smaller orchestral works to make a 7CD set, but it lacks Richard Taruskin's superb liner notes from the original issue.

DEUTSCHE GRAMMOPHON 477 8699 (2010); 449 9672 (1996)

Among the more recent issues of the complete symphonies is the 6CD set from the Chicago Symphony Orchestra and Claudio Abbado. It's a treat for Tchaikovsky fans, with all the symphonies, the suite from *Nutcracker*, several tone poems, the *Romeo and Juliet* fantasy overture and the *1812* overture.

SONY 836722

### BAIBA SKRIDE

Baiba Skride's most recent release is a Nordic-themed recital album with her sister Lauma Skride playing piano. Violin sonatas by Grieg, Nielsen and Stenhammar are complemented by four pieces by Sibelius.

ORFEO 913161

Since her first visit to Sydney she has recorded two concerto albums for the Orfeo label: Nielsen and Sibelius with the Tampere Philharmonic Orchestra and Santtu-Matias Rouvali; and the Szymanowski concertos with the Oslo Philharmonic Orchestra and Vasily Petrenko. The latter comes highly recommended.

ORFEO 87314 (SZYMANOWSKI)

## Broadcast Diary May–June



92.9 ABC  
Classic FM

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

Saturday 20 May, noon

### TCHAIKOVSKY'S PATHÉTIQUE

*See this program for details*

Sunday 21 May, 2pm

### DEDICATIONS (2016)

**Brett Dean** conductor

**Alisa Weilerstein** cello

Lutosławski, Dvořák, JS Bach

Saturday 27 May, noon

### MORNING INSPIRATION

**Andrew Haveron** violin-director

**Roger Benedict** viola

Haydn, Mozart

Sunday 28 May, noon

### NOBUYUKI TSUJII PLAYS CHOPIN

**Bramwell Tovey** conductor

**Nobuyuki Tsujii** piano

Berlioz, Chopin, Dvořák

### SSO Radio

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

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



### SSO SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 13 June, 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)



# Discover Backstage News+

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

[sydneyssymphony.com/backstage-news-plus](http://sydneyssymphony.com/backstage-news-plus)

## sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

Clocktower Square, Argyle Street, The Rocks NSW 2000  
GPO Box 4972, Sydney NSW 2001  
Telephone (02) 8215 4644 Box Office (02) 8215 4600  
Facsimile (02) 8215 4646 [www.sydneyssymphony.com](http://www.sydneyssymphony.com)

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions. Every effort has been made to secure permission for copyright material prior to printing.

Please address all correspondence to the Publications Editor:  
Email [program.editor@sydneyssymphony.com](mailto:program.editor@sydneyssymphony.com)



### Sydney Opera House Trust

Mr Nicholas Moore *Chair*  
The Hon Helen Coonan  
Mr Matthew Fuller  
Ms Brenna Hobson  
Mr Chris Knoblanche AM  
Ms Deborah Mailman  
Mr Peter Mason AM  
Ms Catherine Powell  
Ms Jillian Segal AM  
Mr Phillip Wolanski AM

### SYDNEY OPERA HOUSE

Bennelong Point  
GPO Box 4274  
Sydney NSW 2001

Principal Partner

**SAMSUNG**

### Executive Management

Louise Herron AM *Chief Executive Officer*  
Fatima Abbas *Director, People & Culture*  
Ian Cashen *Director, Building*  
Natasha Collier *Chief Financial Officer*  
Michelle Dixon *Director, Safety, Security & Risk*  
Jade McKellar *Director, Visitor Experience*  
Brook Turner *Director, Engagement & Development*

Administration (02) 9250 7111  
Box Office (02) 9250 7777  
Facsimile (02) 9250 7666  
Website [sydneyoperahouse.com](http://sydneyoperahouse.com)



### SYMPHONY SERVICES INTERNATIONAL

Clocktower Square, Shops 6-9  
35 Harrington Street, The Rocks 2000  
Telephone (02) 8215 4666  
Facsimile (02) 8215 4669  
[www.symphonyminternational.net](http://www.symphonyminternational.net)



This is a **PLAYBILL / SHOWBILL** publication.

Playbill Proprietary Limited / Showbill Proprietary Limited  
ACN 003 311 064 ABN 27 003 311 064

**Head Office: Suite A, Level 1, Building 16,  
Fox Studios Australia, Park Road North, Moore Park NSW 2021  
PO Box 410, Paddington NSW 2021**

Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053  
E-mail: [admin@playbill.com.au](mailto:admin@playbill.com.au) Website: [www.playbill.com.au](http://www.playbill.com.au)

**Chairman & Advertising Director** Brian Nebenzahl OAM RFD  
**Managing Director** Michael Nebenzahl  
**Editorial Director** Jocelyn Nebenzahl  
**Manager-Production-Classical Music** Alan Ziegler

**Operating in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Perth, Hobart & Darwin**

All enquiries for advertising space in this publication should be directed to the above company and address. Entire concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title 'Playbill' is the registered title of Playbill Proprietary Limited.

By arrangement with the Sydney Symphony, this publication is offered free of charge to its patrons subject to the condition that it shall not, by way of trade or otherwise, be sold, hired out or otherwise circulated without the publisher's consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover than that in which it was published, or distributed at any other event than specified on the title page of this publication  
18075 - 1/200417 - 15 \$29/31

PAPER  
PARTNER

**K.W.DOGGETT** Fine Paper



MARCO BORGREVE

## **Andris Poga** *conductor*

---

Andris Poga is the Music Director of the Latvian National Symphony Orchestra, a post he has held since 2013.

Born in Riga, he studied conducting at the Jazeps Vītols Latvian Academy of Music, graduating in 2007, and with Uros Lajovic at the Vienna University of Music and Performing Arts (2004–05). He also studied philosophy at the University of Latvia. As a student, he took part in masterclasses with conductors such as Mariss Jansons, Seiji Ozawa and Leif Segerstam.

In 2007 he received the Latvia Great Music Award for 'Debut of the Year' with the Latvian National Symphony Orchestra, and 2010 he was awarded First Prize in the Evgeny Svetlanov International Conducting Competition in Montpellier. Following this success, in 2011 he was named assistant conductor to Paavo Järvi at the Orchestre de Paris for three years, and in 2012 assistant conductor of the Boston Symphony Orchestra (appearing in Boston and at the Tanglewood Festival). He came to wider attention and achieved tremendous success during 2013 and 2014 when he replaced at short notice Georges Prêtre and Mikko Franck in concerts with the Orchestra de Paris, and Lorin Maazel in the Munich Philharmonic Orchestra's tour of Asia.

Andris Poga is now considered as one of the best conductors of his generation and has conducted many leading orchestras including the Leipzig Gewandhaus, Munich Philharmonic, St Petersburg Philharmonic, Orchestre National de France, Orchestre National du Capitole de Toulouse, Orchestre National de Lyon, Orchestre Philharmonique de Monte-Carlo, Bamberg Symphony Orchestra, HR Sinfoniorchester Frankfurt and Svetlanov Symphony Orchestra of Russia, as well as the China Philharmonic Orchestra, New Japan Philharmonic and NHK Symphony Orchestra, and the Orchestre Symphonique du Québec.



JANIS DEINATS

## **Baiba Skride** *violin*

---

Baiba Skride returns to Sydney having made her SSO debut in 2010, performing Szymanowski's first violin concerto. Her natural approach to music-making has endeared her to some of today's leading conductors and orchestras worldwide, and audiences enjoy her refreshing interpretations and her sensitivity and delight in the music. She has worked with the Berlin Philharmonic, Boston Symphony Orchestra, Royal Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Orchestre de Paris, London Philharmonic Orchestra, Leipzig Gewandhaus Orchestra and NHK Symphony, among others. And she has collaborated with such notable conductors as Thierry Fischer, Paavo Järvi, Neeme Järvi, Andris Nelsons, Santtu Matias Rouvali, Vasily Petrenko, Yannick Nézet-Séguin, John Storgårds and Kazuki Yamada. In February 2016 she made her New York Philharmonic debut with Christoph Eschenbach.

Highlights of the 2016–17 season include debuts with London's Philharmonia Orchestra, the Orchestra Sinfonica Nazionale della Rai and Orquestra Simfònica de Barcelona, and return visits to the Vienna Symphony Orchestra (Gustavo Gimeno), the Stockholm, Bergen and Copenhagen philharmonic orchestras, and the Royal Liverpool Philharmonic Orchestra (Vasily Petrenko). She also appears with the Chicago Symphony Orchestra and Cleveland Orchestra,

as well as the Boston Symphony Orchestra for the American premiere of Sofia Gubaidulina's Triple Concerto for violin, cello and bayan. On this visit to Australia she will also appear with the Tasmanian and West Australian symphony orchestras.

Baiba Skride is a sought-after chamber musician, regularly performing at leading festivals and venues such as the Amsterdam Concertgebouw, Wigmore Hall, Palais des Beaux Arts Brussels, Bad Kissingen and Festspiele Mecklenburg-Vorpommern. In the 2016–17 season she appears in a new piano quartet with Lauma Skride, Harriet Krijgh and Lise Berthaud; she also collaborates with Bertrand Chamayou, Brett Dean, Sol Gabetta, Alban Gerhardt, Xavier de Maistre and Daniel Müller-Schott.

Baiba Skride was born into a musical family in Riga, where she began her studies before transferring in 1995 to the Conservatory of Music and Theatre in Rostock, Germany. In 2001 she won first prize in the Queen Elisabeth Competition. She plays the Yfrah Neaman Stradivarius kindly loaned to her by the Neaman family through the Beares International Violin Society.

# SYDNEY SYMPHONY ORCHESTRA



## DAVID ROBERTSON

THE LOWY CHAIR OF  
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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

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

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

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

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

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

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

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

# THE ORCHESTRA



**David Robertson**

THE LOWY CHAIR OF  
CHIEF CONDUCTOR  
AND ARTISTIC DIRECTOR



**Brett Dean**

ARTIST IN RESIDENCE  
SUPPORTED BY  
GEOFF AINSWORTH AM &  
JOHANNA FEATHERSTONE



**Toby Thatcher**

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



**Andrew Haveron**

CONCERTMASTER  
SUPPORTED BY VICKI OLSSON

## FIRST VIOLINS

**Andrew Haveron**

CONCERTMASTER

**Sun Yi**

ASSOCIATE CONCERTMASTER

**Kirsten Williams**

ASSOCIATE CONCERTMASTER

**Lerida Delbridge**

ASSISTANT CONCERTMASTER

**Fiona Ziegler**

ASSISTANT CONCERTMASTER

Jenny Booth

Brielle Clapson

Sophie Cole

Claire Herrick

Georges Lentz

Nicola Lewis

Emily Long

Alexandra Mitchell

Alexander Norton

Emma Jardine\*

Amber Davis

Léone Ziegler

## SECOND VIOLINS

**Kirsty Hilton**

**Marina Marsden**

**Marianne Broadfoot**

**Emma Jezek**

ASSISTANT PRINCIPAL

Rebecca Gill

Emma Hayes

Shuti Huang

Monique Irik

Wendy Kong

Stan W Kornel

Benjamin Li

Nicole Masters

Maja Verunica

Elizabeth Jones°

## VIOLAS

**Tobias Breider**

**Justin Williams**

ASSISTANT PRINCIPAL

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Graham Hennings

Stuart Johnson

Justine Marsden

Felicity Tsai

Jacqui Cronin°

Andrew Jezek°

David Wicks\*

Stephen Wright\*

**Roger Benedict**

*Anne-Louise Comerford*

Amanda Verner

Leonid Volovelsky

## CELLOS

**Catherine Hewgill**

**Edward King**

**Leah Lynn**

ASSISTANT PRINCIPAL

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

David Wickham

**Umberto Clerici**

## DOUBLE BASSES

**Kees Boersma**

**Alex Henery**

David Campbell

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

John Keene\*

## FLUTES

**Emma Sholl**

A/ PRINCIPAL

Carolyn Harris

**Rosamund Plummer**

PRINCIPAL PICCOLO

## OBOES

**Diana Doherty**

David Papp

*Shefali Pryor*

**Alexandre Oguey**

PRINCIPAL COR ANGLAIS

## CLARINETS

**Francesco Celata**

A/ PRINCIPAL

**Craig Wernicke**

PRINCIPAL BASS CLARINET

Christopher Tingay

## BASSOONS

**Todd Gibson-Cornish**

Fiona McNamara

Matthew Wilkie

PRINCIPAL EMERITUS

**Noriko Shimada**

PRINCIPAL CONTRABASSOON

## HORNS

**Ben Jacks**

**Geoffrey O'Reilly**

PRINCIPAL 3RD

Euan Harvey

Sebastian Dunn\*

Jenny McLeod-Sneyd°

**Robert Johnson**

Marnie Sebire

Rachel Silver

## TRUMPETS

**David Elton**

**Paul Goodchild**

Anthony Heinrichs

Yosuke Matsui

## TROMBONES

**Ronald Prussing**

Nick Byrne

**Christopher Harris**

PRINCIPAL BASS TROMBONE

## TUBA

**Steve Rossé**

## SERPENT

**Scott Kinmont**

ASSOCIATE PRINCIPAL TROMBONE

## TIMPANI

**Richard Miller**

## PERCUSSION

**Rebecca Lagos**

Timothy Constable

Mark Robinson

Philip South\*

## HARP

**Louise Johnson**

**Bold** = PRINCIPAL

**Bold Italics** = ASSOCIATE PRINCIPAL

° = CONTRACT MUSICIAN

\* = GUEST MUSICIAN

† = SSO FELLOW

GREY = PERMANENT MEMBER OF THE

SYDNEY SYMPHONY ORCHESTRA NOT

APPEARING IN THIS CONCERT

# BEHIND THE SCENES

## Sydney Symphony Orchestra Board

Terrey Arcus AM *Chairman*  
Andrew Baxter  
Ewen Crouch AM  
Catherine Hewgill  
Jennifer Hoy  
Rory Jeffes  
David Livingstone  
The Hon. Justice AJ Meagher  
Karen Moses  
John Vallance

## Sydney Symphony Orchestra Council

Geoff Ainsworth AM  
Doug Battersby  
Christine Bishop  
The Hon. John Della Bosca MLC  
John C Conde AO  
Michael J Crouch AO  
Alan Fang  
Erin Flaherty  
Dr Stephen Freiberg  
Robert Joannides  
Simon Johnson  
Gary Linnane  
Helen Lynch AM  
David Maloney AM  
Justice Jane Mathews AO  
Danny May  
Jane Morschel  
Dr Eileen Ong  
Andy Plummer  
Deirdre Plummer  
Seamus Robert Quick  
Paul Salteri AM  
Sandra Salteri  
Juliana Schaeffer  
Fred Stein OAM  
John van Ogtrop  
Brian White  
Rosemary White

### HONORARY COUNCIL MEMBERS

Ita Buttrose AO OBE  
Donald Hazelwood AO OBE  
Yvonne Kenny AM  
David Malouf AO  
Wendy McCarthy AO  
Dene Olding  
Leo Schofield AM  
Peter Weiss AO  
Anthony Whelan MBE

## Concertmasters Emeritus

Donald Hazelwood AO OBE  
Dene Olding

## Sydney Symphony Orchestra Staff

MANAGING DIRECTOR  
Rory Jeffes  
EXECUTIVE ADMINISTRATOR  
Helen Maxwell

### ARTISTIC OPERATIONS

DIRECTOR OF ARTISTIC PLANNING  
Raff Wilson  
ARTISTIC ADMINISTRATION MANAGER  
Eleasha Mah  
ARTIST LIAISON MANAGER  
Ilmar Leetberg  
TECHNICAL MEDIA PRODUCER  
Phillip Powers

### Library

Anna Cernik  
Victoria Grant  
Mary-Ann Mead

### LEARNING AND ENGAGEMENT

DIRECTOR OF LEARNING & ENGAGEMENT  
Linda Lorenza  
EMERGING ARTISTS PROGRAM MANAGER  
Rachel McLarin  
EDUCATION MANAGER  
Amy Walsh  
Tim Walsh  
EDUCATION OFFICER  
Laura Andrew

### ORCHESTRA MANAGEMENT

DIRECTOR OF ORCHESTRA MANAGEMENT  
Aernout Kerbert  
ORCHESTRA MANAGER  
Rachel Whealy  
ORCHESTRA COORDINATOR  
Rosie Marks-Smith  
OPERATIONS MANAGER  
Kerry-Anne Cook  
HEAD OF PRODUCTION  
Laura Daniel  
STAGE MANAGER  
Suzanne Large  
PRODUCTION COORDINATORS  
Elissa Seed  
Brendon Taylor  
HEAD OF COMMERCIAL PROGRAMMING  
Mark Sutcliffe

### SALES AND MARKETING

DIRECTOR OF SALES & MARKETING  
Mark J Elliott  
SENIOR SALES & MARKETING MANAGER  
Penny Evans  
MARKETING MANAGER, SUBSCRIPTION SALES  
Simon Crossley-Meates  
MARKETING MANAGER, CLASSICAL SALES  
Matthew Rive  
MARKETING MANAGER, CRM & DATABASE  
Matthew Hodge  
DATABASE ANALYST  
David Patrick  
SENIOR GRAPHIC DESIGNER  
Christie Brewster  
GRAPHIC DESIGNER  
Tessa Conn

MARKETING MANAGER, DIGITAL & ONLINE  
Meera Gooley  
SENIOR ONLINE MARKETING COORDINATOR  
Jenny Sargent  
MARKETING COORDINATOR  
Doug Emery

### Box Office

MANAGER OF BOX OFFICE SALES &  
OPERATIONS  
Lynn McLaughlin  
BOX OFFICE SALES & SYSTEMS MANAGER  
Emma Burgess

CUSTOMER SERVICE REPRESENTATIVES  
Rosie Baker  
Michael Dowling  
Shareeka Helaluddin

### Publications

PUBLICATIONS EDITOR &  
MUSIC PRESENTATION MANAGER  
Yvonne Frindle

### EXTERNAL RELATIONS

DIRECTOR OF EXTERNAL RELATIONS  
Yvonne Zammit

### Philanthropy

HEAD OF PHILANTHROPY  
Rosemary Swift  
PHILANTHROPY MANAGER  
Jennifer Drysdale  
PATRONS EXECUTIVE  
Sarah Morrisby  
TRUSTS & FOUNDATIONS OFFICER  
Sally-Anne Biggins  
PHILANTHROPY COORDINATOR  
Claire Whittle

### Corporate Relations

HEAD OF CORPORATE RELATIONS  
Patricia Noeppel-Detmold  
CORPORATE RELATIONS COORDINATOR  
Benjamin Moh

### Communications

HEAD OF COMMUNICATIONS  
Bridget Cormack  
PUBLIC RELATIONS MANAGER  
Caitlin Benetatos  
MULTIMEDIA CONTENT PRODUCER  
Daniela Testa

### BUSINESS SERVICES

DIRECTOR OF FINANCE  
John Horn  
FINANCE MANAGER  
Ruth Tolentino  
ACCOUNTANT  
Minerva Prescott  
ACCOUNTS ASSISTANT  
Emma Ferrer  
PAYROLL OFFICER  
Laura Soutter

### PEOPLE AND CULTURE

IN-HOUSE COUNSEL  
Michel Maree Hryce

# SSO PATRONS

## Maestro's Circle

Supporting the artistic vision of David Robertson,  
Chief Conductor and Artistic Director

**Peter Weiss AO** *Founding President* & **Doris Weiss**  
**Terrey Arcus AM** *Chairman* & **Anne Arcus**  
**Brian Abel**  
**Tom Breen** & **Rachel Kohn**  
**The Berg Family Foundation**  
**John C Conde AO**  
**Michael Crouch AO** & **Shanny Crouch**  
**Vicki Olsson**  
**Drs Keith & Eileen Ong**  
**Ruth & Bob Magid**  
**Roslyn Packer AC**  
**Kenneth R Reed AM**  
**David Robertson** & **Orli Shaham**  
**Penelope Seidler AM**  
**Mr Fred Street AM** & **Dorothy Street**  
**Brian White AO** & **Rosemary White**  
**Ray Wilson OAM** in memory of the late **James Agapitos OAM**  
**Anonymous (1)**



JAYFRAM

*David Robertson*

## Chair Patrons

**David Robertson**  
*The Lowy Chair* of  
Chief Conductor and  
Artistic Director

**Andrew Haveron**  
Concertmaster  
*Vicki Olsson Chair*

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

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

**Kees Boersma**  
Principal Double Bass  
*SSO Council Chair*

**Francesco Celata**  
Acting Principal Clarinet  
*Karen Moses Chair*

**Umberto Clerici**  
Principal Cello  
*Garry & Shiva Rich Chair*

**Kristy Conrau**  
Cello  
*James Graham AM &  
Helen Graham Chair*

**Timothy Constable**  
Percussion  
*Justice Jane Mathews AO  
Chair*

**Lerida Delbridge**  
Assistant Concertmaster  
*Simon Johnson Chair*

**Diana Doherty**  
Principal Oboe  
*John C Conde AO Chair*

**Carolyn Harris**  
Flute  
*Dr Barry Landa Chair*

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

**Claire Herrick**  
Violin  
*Mary & Russell McMurray Chair*

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

**Scott Kinmont**  
Associate Principal Trombone  
*Audrey Blunden Chair*

**Leah Lynn**  
Assistant Principal Cello  
*SSO Vanguard Chair*  
*With lead support from  
Taine Moufarrige, Seamus R  
Quick, and Chris Robertson  
& Katherine Shaw*

**Nicole Masters**  
Second Violin  
*Nora Goodridge Chair*

**Elizabeth Neville**  
Cello  
*Ruth & Bob Magid Chair*

**Shefali Pryor**  
Associate Principal Oboe  
*Mrs Barbara Murphy Chair*

**Mark Robinson**  
Assistant Principal Timpani  
*Rodney Rosenblum Memorial  
Chair*

**Emma Sholl**  
Acting Principal Flute  
*Robert & Janet Constable  
Chair*

**Kirsten Williams**  
Associate Concertmaster  
*I Kallinikos Chair*



KEITH SAUNDERS

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



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

# SSO PATRONS

## Learning & Engagement

PHOTO: Keith Saunders



### *Sydney Symphony Orchestra 2017 Fellows*

The Fellowship program receives generous support from the Estate of the late Helen MacDonnell Morgan

#### **FELLOWSHIP PATRONS**

- Robert Albert AO & Elizabeth Albert *Flute Chair*
- Christine Bishop *Percussion Chair*
- Sandra & Neil Burns *Clarinet Chair*
- In Memory of Matthew Krel *Violin Chair*
- Mrs T Merewether OAM *Horn Chair*
- Paul Salteri AM & Sandra Salteri *Violin and Viola Chairs*
- Mrs W Stening *Cello Chairs*
- June & Alan Woods Family Bequest *Bassoon Chair*
- Anonymous *Oboe Chair*
- Anonymous *Trumpet Chair*
- Anonymous *Trombone Chair*
- Anonymous *Double Bass Chair*

#### **FELLOWSHIP SUPPORTING PATRONS**

- Bronze Patrons & above*
- Mr Stephen J Bell
- Dr Rebecca Chin
- The Greatorex Foundation
- Gabriel Lopata
- The Dr Lee MacCormick Edwards Charitable Foundation
- Drs Eileen & Keith Ong
- In Memory of Geoff White

#### **TUNED-UP!**

- Bronze Patrons & above*
- Antoinette Albert
- Anne Arcus & Terrey Arcus AM
- Ian & Jennifer Burton
- Darin Cooper Foundation
- Ian Dickson & Reg Holloway
- Drs Keith & Eileen Ong
- Tony Strachan
- Susan & Isaac Wakil

#### **MAJOR EDUCATION DONORS**

- Bronze Patrons & above*
- Beverley & Phil Birnbaum
- Bob & Julie Clampett
- Howard & Maureen Connors
- Kimberley Holden
- Barbara Maidment
- Mr & Mrs Nigel Price
- Mr Dougall Squair
- Mr Robert & Mrs Rosemary Walsh
- Anonymous (1)

## Foundations

**BENNELONG**  
ARTS FOUNDATION

**CROWN  
RESORTS  
FOUNDATION**

**PACKER FAMILY  
FOUNDATION**

**JTR**  
JOHN T REED  
CHARITABLE TRUSTS

## Commissioning Circle

Supporting the creation of new works

- ANZAC Centenary Arts and Culture Fund
- Geoff Ainsworth AM & Johanna Featherstone
- Dr Raji Ambikairajah
- Christine Bishop
- Jennifer Drysdale
- Dr John Edmonds
- Peter Howard
- Andrew Kaldor AM & Renata Kaldor AO
- Gary Linnane & Peter Braithwaite
- Gabriel Lopata
- Jane Mathews AO
- Mrs Barbara Murphy
- Nexus IT
- Vicki Olsson
- Edmund Ong
- Caroline & Tim Rogers
- Geoff Stearn
- Rosemary Swift
- Dr Richard T White
- Anonymous



*“Patrons allow us to dream of projects, and then share them with others. What could be more rewarding?”*

DAVID ROBERTSON SSO Chief Conductor and Artistic Director

**BECOME A PATRON TODAY.**

Call: (02) 8215 4650

Email: [philanthropy@sydneyssmphony.com](mailto:philanthropy@sydneyssmphony.com)

## SSO Bequest Society

Honouring the legacy of Stuart Challender

Warwick K Anderson	John Lam-Po-Tang
Mr Henri W Aram OAM & Mrs Robin Aram	Peter Lazar AM
Timothy Ball	Daniel Lemesle
Stephen J Bell	Ardelle Lohan
Christine Bishop	Linda Lorenza
Mr David & Mrs Halina Brett	Louise Miller
R Burns	James & Elsie Moore
Howard Connors	Vincent Kevin Morris & Desmond McNally
Greta Davis	Mrs Barbara Murphy
Glenys Fitzpatrick	Douglas Paisley
Dr Stephen Freiberg	Kate Roberts
Jennifer Fulton	Dr Richard Spurway
Brian Galway	Mary Vallentine AO
Michele Gannon-Miller	Ray Wilson OAM
Miss Pauline M Griffin AM	Anonymous [35]



*Stuart Challender, SSO Chief Conductor and Artistic Director 1987–1991*

### BEQUEST DONORS

We gratefully acknowledge donors who have left a bequest to the SSO

The late Mrs Lenore Adamson  
 Estate of Carolyn Clampett  
 Estate of Jonathan Earl William Clark  
 Estate of Colin T Enderby  
 Estate of Mrs E Herrman  
 Estate of Irwin Imhof  
 The late Mrs Isabelle Joseph  
 The Estate of Dr Lynn Joseph  
 Estate of Matthew Krel  
 Estate of Helen MacDonnell Morgan  
 The late Greta C Ryan  
 Estate of Rex Foster Smart  
 June & Alan Woods Family Bequest



IF YOU WOULD LIKE MORE INFORMATION ON MAKING A BEQUEST TO THE SSO, PLEASE CONTACT OUR PHILANTHROPY TEAM ON 8215 4625.

## Playing Your Part

The Sydney Symphony Orchestra gratefully acknowledges the music lovers who donate to the orchestra each year. Each gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs.

### DIAMOND PATRONS \$50,000 and above

Geoff Ainsworth AM & Johanna Featherstone  
 Anne Arcus & Terrey Arcus AM  
 The Berg Family Foundation  
 Tom Breen & Rachael Kohn  
 Mr John C Conde AO  
 Mr Frank Lowy AC & Mrs Shirley Lowy OAM  
 Vicki Olsson  
 Roslyn Packer AC  
 Kenneth R Reed AM  
 Paul Salteri AM & Sandra Salteri  
 Peter Weiss AO & Doris Weiss  
 Mr Brian White AO & Mrs Rosemary White

### PLATINUM PATRONS \$30,000–\$49,999

Brian Abel  
 Robert & Janet Constable  
 Michael Crouch AO & Shanny Crouch  
 Ruth & Bob Magid  
 Justice Jane Mathews AO  
 David Robertson & Orli Shaham  
 Mrs W Stening  
 Susan & Isaac Wakil  
 Anonymous [1]

### GOLD PATRONS \$20,000–\$29,999

Antoinette Albert  
 Robert Albert AO & Elizabeth Albert  
 Doug & Alison Battersby  
 Bennelong Arts Foundation  
 Christine Bishop  
 Sandra & Neil Burns  
 Mr Andrew Kaldor AM & Mrs Renata Kaldor AO  
 I Kallinikos  
 Russell & Mary McMurray  
 Mrs T Merewether OAM  
 Karen Moses  
 Rachel & Geoffrey O'Conor  
 Drs Keith & Eileen Ong  
 Mrs Penelope Seidler AM  
 Mr Fred Street AM & Mrs Dorothy Street  
 Ray Wilson OAM in memory of James Agapitos OAM  
 Anonymous [1]

### SILVER PATRONS \$10,000–\$19,999

Ainsworth Foundation  
 Audrey Blunden  
 Dr Hannes & Mrs Barbara Boshoff  
 Mr Robert & Mrs L Alison Carr  
 The Hon. Ashley Dawson-Damer  
 Ian Dickson & Reg Holloway  
 Edward & Diane Federman  
 Nora Goodridge  
 Mr James Graham AM & Mrs Helen Graham  
 Mr Ross Grant  
 Kimberley Holden  
 Dr Gary Holmes & Dr Anne Reeckmann  
 Jim & Kim Jobson  
 Stephen Johns & Michele Bender  
 Simon Johnson  
 Dr Barry Landa  
 Marianne Lesnie  
 Helen Lynch AM & Helen Bauer  
 Susan Maple-Brown AM  
 Judith A McKernan  
 The Hon. Justice A J Meagher & Mrs Fran Meagher  
 Mr John Morschel  
 Andy & Deirdre Plummer  
 Garry & Shiva Rich  
 Sylvia Rosenblum  
 Rod Sims & Alison Pert  
 Tony Strachan  
 Judy & Sam Weiss  
 Caroline Wilkinson  
 Kim Williams AM & Catherine Dovey  
 June & Alan Woods  
 Family Bequest  
 Anonymous [2]

### BRONZE PATRONS \$5,000–\$9,999

Dr Raji Ambikairajah  
 Mr Henri W Aram OAM & Mrs Robin Aram  
 Stephen J Bell  
 Beverley & Phil Birnbaum  
 Boyarsky Family Trust  
 Daniel & Drina Brezniak  
 Mrs P M Bridges OBE  
 Ian & Jennifer Burton  
 Lionel Chan  
 Dr Diana Choquette  
 Bob & Julie Clampett  
 Howard Connors  
 Darin Cooper Foundation  
 Ewen Crouch AM & Catherine Crouch

# SSO PATRONS

## Playing Your Part

Mr Geoff Fitzgerald  
Mr Richard Flanagan  
Dr Stephen Freiberg &  
Donald Campbell  
James & Leonie Furber  
Dr Colin Goldschmidt  
The Greatorex Foundation  
Warren Green  
The Hilmer Family Endowment  
Mr Ervin Katz  
The Hon. Paul Keating  
In memoriam  
Dr Reg Lam-Po-Tang  
Gabriel Lopata  
Mora Maxwell  
Robert McDougall  
Mr Taine & Mrs Sarah Moufarrige  
Ms Jackie O'Brien  
Mr & Mrs Nigel Price  
Chris Robertson &  
Katherine Shaw  
Manfred & Linda Salamon  
Mr Dougall Squair  
Geoff Stearn  
John & Jo Strutt  
Rosemary Swift  
Mr Robert &  
Mrs Rosemary Walsh  
Mary Whelan & Rob  
Baulderstone  
In memory of Geoff White

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

David Barnes  
Roslynn Bracher  
In memory of R W Burley  
Cheung Family  
Mr B & Mrs M Coles  
Dr Paul Collett  
Andrew & Barbara Dowe  
Prof. Neville Wills &  
Ian Fenwick  
Anthony Gregg  
James & Yvonne Hochroth  
Mr Roger Hudson &  
Mrs Claudia Rossi-Hudson  
Dr & Mrs Michael Hunter  
Prof. Andrew Korda AM &  
Ms Susan Pearson  
A/ Prof. Winston Liauw &  
Mrs Ellen Liauw  
Peter Braithwaite & Gary Linnane  
Mrs Alexandra Martin &  
the Late Mr Lloyd Martin AM  
Helen & Phil Meddings  
James & Elsie Moore  
Andrew Patterson &  
Steven Bardy  
Ernest & Judith Rapee  
Patricia H Reid Endowment  
Pty Ltd  
Lesley & Andrew Rosenberg  
In memory of H St P Scarlett

Helen & Sam Sheffer  
Mr Russell Van Howe &  
Mr Simon Beets  
John & Akky van Ogtrop  
Mr Robert Veal  
Dr Alla Waldman  
The Hon. Justice A G Whealy  
Yim Family Foundation  
Dr John Yu AC  
Anonymous (2)

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

Mrs Lenore Adamson  
Rae & David Allen  
Andrew Andersons AO  
Mr Matthew Andrews  
Mr Garry & Mrs Tricia Ash  
John Augustus & Kim Ryrie  
In memory of Toby Avent  
Mr Michael Ball  
Dr Richard & Mrs Margaret Bell  
Ms Baiba Berzins  
E S Bowman  
In memory of Rosemary Boyle,  
Music Teacher  
Mrs H Breckveldt  
Mr David & Mrs Halina Brett  
Debby Cramer & Bill Caukili  
MD Chapman AM &  
Mrs JM Chapman  
Norman & Suellen Chapman  
Joan Connery OAM &  
Max Connery OAM  
Greta Davis  
Lisa & Miro Davis  
Mr Stuart Donaldson  
Prof. Jenny Edwards  
Dr Rupert C Edwards  
Mr Malcolm Ellis & Ms Erin O'Neill  
Mrs Margaret Epps  
Julie Flynn  
Michele Gannon-Miller  
Clive & Jenny Goodwin  
Michael & Rochelle Goot  
In memory of Angelica Green  
Akiko Gregory  
Dr Jan Grose OAM  
Mr & Mrs Harold & Althea Halliday  
Janette Hamilton  
V Hartstein  
Sandra Haslam  
Sue Hewitt  
Dr Lybus Hillman  
Dorothy Hoddinott AO  
Mrs Yvonne Holmes  
Mr Peter Howard  
Ms Miriam Hunt  
Mrs Margaret Johnston  
Dr Owen Jones & Ms Vivienne  
Goldschmidt  
Fran & Dave Kallaway  
Mr Justin Lam  
L M B Lamprati

Beatrice Lang  
Mr Peter Lazar AM  
Roland Lee  
Anthony & Sharon Lee Foundation  
Airdrie Lloyd  
Mrs Juliet Lockhart  
Linda Lorenza  
Peter Lowry OAM &  
Carolyn Lowry OAM  
Barbara Maidment  
David Maloney AM & Erin Flaherty  
John & Sophia Mar  
Danny May  
Kevin & Deirdre McCann  
Ian & Pam McGaw  
Matthew McInnes  
Kim Harding & Irene Miller  
Henry & Ursula Mooser  
Milja & David Morris  
Judith Mulveny  
Ms Yvonne Newhouse &  
Mr Henry Brender  
Mr & Mrs Newman  
Mr Darrol Norman  
Judith Olsen  
Mr Edmund Ong  
Mr & Mrs Ortis  
Dr Dominic Pak  
A Willmers & R Pal  
Mrs Faye Parker  
In memory of  
Sandra Paul Pottinger  
Mark Pearson  
Mr Stephen Perkins  
Almut Piatti  
Peter & Susan Pickles  
Erika Pidcock  
D E Pidd  
Dr John I Pitt  
Mrs Greeba Pritchard  
The Hon. Dr Rodney Purvis AM QC &  
Mrs Marian Purvis  
Jane Blackmore  
Dr Raffi Qasabian &  
Dr John Wynter  
Mr Patrick Quinn-Graham  
Anna Ro  
In memory of Katherine  
Robertson  
Mr Judy Rough  
Christine Rowell-Miller  
Mr Shah Rusiti  
Ann Ryan  
Jorie Ryan for Meredith Ryan  
Mr Kenneth Ryan  
Garry E Scarf & Morgie Blaxill  
Juliana Schaeffer  
In memory of Lorna Wright  
George & Mary Shad  
David & Daniela Shannon  
Ms Kathleen Shaw  
Marlene & Spencer Simmons  
Victoria Smyth  
Mrs Yvonne Sontag  
Judith Southam

In memory of Lance Bennett  
Mrs W G Keighley  
Titia Sprague  
Ashley & Aveen Stephenson  
The Hon. Brian Sully AM QC  
Mildred Teitler  
Heng & Cilla Tey  
Mr David FC Thomas &  
Mrs Katerina Thomas  
Peter & Jane Thornton  
Kevin Troy  
Judge Robyn Tupman  
Mr Ken Unsworth  
In memory of Denis Wallis  
Henry & Ruth Weinberg  
Jerry Whitcomb  
Mrs M J Whitton  
Betty Wilkenfeld  
Dr Edward J Wills  
Ann & Brooks C Wilson AM  
Dr Richard Wing  
Mr Evan Wong & Ms Maura Cordial  
Dr Peter Wong &  
Mrs Emmy K Wong  
Lindsay & Margaret Woolveridge  
Mr John Wotton  
Jill Hickson AM  
Ms Josette Wunder  
Anonymous (16)

### ALLEGRO PATRONS \$500-\$999

Mr Nick Andrews  
Mr Ariel Balague  
Joy Balkind  
Mr Paul Balkus  
Tony Barnett  
Simon Bathgate  
Ms Jan Bell  
Mr Chris Bennett  
Elizabeth Beveridge  
Minnie Biggs  
Jane Blackmore  
Allan & Julie Blich  
Mrs Judith Bloxham  
Dr Margaret Booth  
Commander W J Brash OBE  
R D & L M Broadfoot  
Dr Tracy Bryan  
Prof. David Bryant OAM  
Dr Miles Burgess  
Mrs Christine Burke  
Pat & Jenny Burnett  
Mrs Anne Cahill  
Hugh & Hilary Cairns  
Misa Carter-Smith  
Mrs Stella Chen  
Jonathan Chissick  
Ms Simone Chuah  
In memory of L & R Collins  
Phillip Cornwell & Cecilia Rice  
Dom Cottam & Kanako Imamura  
Mr Tony Cowley  
Mr David Cross

Diana Daly  
 Ms Anthoula Danilatos  
 Geoff & Christine Davidson  
 Mark Dempsey & Jodi Steele  
 Dr David Dixon  
 Susan Doenau  
 E Donati  
 Mr George Dowling  
 Ms Margaret Dunstan  
 Dana Dupere  
 Nita & James Durham  
 John Favaloro  
 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 Johnson  
 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 Kleinhaus  
 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  
 Peter Leow & Sue Choong  
 Mrs Erna Levy  
 Mrs Helen Little  
 Mrs A Lohan  
 Panee Low  
 Melvyn Madigan  
 Mrs Silvana Mantellato  
 Daniel & Anna Marcus  
 M J Mashford  
 Ms Jolanta Masojada  
 Mr Guido Mayer  
 Kevin & Susan McCabe

Mrs Evelyn Meaney  
 Louise Miller  
 Mr John Mitchell  
 Kenneth Newton 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 Quailay  
 Mr Graham Quinton  
 Mr David Robinson  
 Alec & Rosemary Roche  
 Mr Bernard Rofe  
 Mrs Audrey Sanderson  
 Mrs Solange Schulz  
 Lucille Seale  
 Peter & Virginia Shaw  
 David & Alison Shilligton  
 L & V Shore  
 Mrs Diane Shteinman AM  
 Margaret Sikora  
 Jan & Ian Sloan  
 Maureen Smith  
 Ann & Roger Smith  
 Ms Tatiana Sokolova  
 Charles Solomon  
 Mr Robert Spry  
 Ms Donna St Clair  
 Ruth Staples  
 Dr Vladan Starcevic  
 Fiona Stewart  
 Mr & Mrs W D Suthers  
 Mr Ludovic Theau  
 Alma Toohy  
 Victoria Toth  
 Gillian Turner & Rob Bishop  
 Ross Tzannes  
 Mr Thierry Vancaillie  
 Mrs & Mr Jan Waddington  
 Ms Lynette Walker  
 Ronald Walledge  
 Ms Theanne Walters  
 Mr Michael Watson  
 Mr John Whittle sc  
 Peter Williamson  
 M Wilson  
 Dr Wayne Wong  
 Sir Robert Woods  
 Ms Roberta Woolcott  
 Dawn & Graham Warner  
 Ms Lee Wright  
 Paul Wyckaert  
 Anne Yabsley  
 Mrs Robin Yabsley  
 Anonymous (36)

## SSO 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  
 Aernout Kerbert  
 Patrick Kok  
 Angela Kwan  
 John Lam-Po-Tang  
 Robert Larosa  
 Ben Leeson  
 Gary Linnane  
 Gabriel Lopata  
 Amy Matthews  
 Robert McGrory  
 Elizabeth Miller  
 Matt Milson  
 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

### 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

SSO Patrons pages correct as of 1 January 2016

# SALUTE

---

## PRINCIPAL PARTNER



Principal Partner

---

## GOVERNMENT PARTNERS



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



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

---

## PREMIER PARTNER



---

## PLATINUM PARTNER



---

## MAJOR PARTNERS



---

## OFFICIAL CAR PARTNER



---

## TECHNOLOGY PARTNER



---

## GOLD PARTNERS



---

## SILVER PARTNERS



---

## MEDIA PARTNERS



---

## VANGUARD PARTNER



---

## REGIONAL TOUR PARTNER

