

2017 SEASON



**sydney symphony orchestra**

**David Robertson**

The Lowy Chair of Chief Conductor and Artistic Director

## Victory Lap

*Mozart & Haydn in the City*

MOZART IN THE CITY

Thursday 2 February

City Recital Hall

TEA & SYMPHONY

Friday 3 February

Sydney Opera House



Principal Partner



**sydney symphony orchestra**

David Robertson Chief Conductor and Artistic Director

CLASSICAL

Illustration: Gabby Malpas



**Music under the Moon**

*Lantern Festival Celebration*

**GUAN XIA** A Hundred Birds  
 Paying Homage to the Phoenix  
**BARTÓK** The Miraculous Mandarin: Suite  
**TAN DUN** Nu Shu – The Secret Songs of Women  
**Tan Dun** conductor • **Liu Wenwen** suona  
**Louise Johnson** harp

Supporting Partner  
 The University of Sydney  
 Confucius Institute  
**Sat 11 Feb 8pm**



**Organ Grandeur**

*Joseph Nolan in Recital*

**LISZT** Fantasy and Fugue on 'Ad nos,  
 ad salutarem undam', S.259  
**WIDOR** Organ Symphony No.5  
**Joseph Nolan** organ

Tea & Symphony  
**Fri 17 Feb 11am**  
*complimentary morning tea from 10am*



**Vengerov plays Brahms**

*Tchaikovsky 5*

**BRAHMS** Violin Concerto  
**TCHAIKOVSKY** Symphony No.5  
**David Robertson** conductor • **Maxim Vengerov** violin

Special Event  
 Premier Partner Credit Suisse  
**Fri 17 Feb 8pm**  
**Sat 18 Feb 8pm**



**Robertson conducts Tchaikovsky**

**LIGETI** Romanian Concerto  
**BARTÓK** Four Orchestral Pieces  
**TCHAIKOVSKY** Symphony No.5  
**David Robertson** conductor

Mondays @ 7  
**Mon 20 Feb 7pm**



**Colour & Movement**

*Ravel's Bolero*

**LIGETI** Romanian Concerto  
**WESTLAKE** Oboe Concerto **PREMIERE**  
**BARTÓK** Four Orchestral Pieces  
**RAVEL** Bolero  
**David Robertson** conductor • **Diana Doherty** oboe

Meet the Music  
**Wed 22 Feb 6.30pm**  
 Thursday Afternoon Symphony  
**Thu 23 Feb 1.30pm**  
 Emirates Metro Series  
**Fri 24 Feb 8pm**



**Young Russians**

*Prokofiev, Rachmaninoff & Shostakovich*

**PROKOFIEV** Classical Symphony  
**RACHMANINOFF** Piano Concerto No.1  
**SHOSTAKOVICH** Symphony No.1  
**Gustavo Gimeno** conductor • **Daniil Trifonov** piano

APT Master Series  
**Wed 1 Mar 8pm**  
**Fri 3 Mar 8pm**  
**Sat 4 Mar 8pm**

**Daniil Trifonov in Recital**

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

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

**sydneySymphony.com**

8215 4600 Mon–Fri 9am–5pm

Tickets also available at  
**sydneyoperahouse.com**  
 9250 7777  
 Mon–Sat 9am–8.30pm Sun 10am–6pm

**cityrecitalhall.com**  
 8256 2222  
 Mon–Fri 9am Sun– 5pm



Principal Partner





The ceiling of the Haydn Hall in Schloss Esterházy in Eisenstadt, Austria, one of the Esterházy family's summer residences. The hall was constructed, and its frescoes painted, during the late 17th century, when the palace acquired its present-day facade under Paul Esterházy. This magnificent space would have witnessed many Haydn symphony performances.

**MOZART IN THE CITY**

THURSDAY 2 FEBRUARY, 7PM

CITY RECITAL HALL

**TEA & SYMPHONY**

FRIDAY 3 FEBRUARY, 11AM

SYDNEY OPERA HOUSE CONCERT HALL



**sydney symphony  
orchestra**

**David Robertson**

Chief Conductor and Artistic Director



# VICTORY LAP

**Toby Thatcher** *conductor*

**Andrey Gugnin** *piano*

**WOLFGANG AMADEUS MOZART (1756–1791)**

**Piano Concerto No.12 in A major, K414**

*Allegro*

*Andante*

*Allegretto*

**JOSEPH HAYDN (1732–1809)**

**Symphony No.68 in B flat major**

*Vivace*

*Menuetto – Trio*

*Adagio cantabile*

*Finale (Presto)*

Pre-concert talk by David Garrett before Mozart in the City on Thursday at 6.15pm in the First Floor Reception Room. Visit [sydneysymphony.com/talk-bios](http://sydneysymphony.com/talk-bios) for speaker biographies.

Thursday's program will conclude with a MOZART MYSTERY MOMENT, to be announced on Friday:



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[facebook.com/sydneysymphony](https://facebook.com/sydneysymphony)

*These web pages are public and can be viewed by anyone.*

COVER IMAGE: An Allegory of Victory by Jules Joseph Lefebvre (1836–1912)

Estimated durations:

25 minutes, 21 minutes,

8 minutes (Thursday only)

The concert will conclude at

approximately 8.10pm (Thursday),

12.05pm (Friday).



Principal Partner



## ABOUT THE MUSIC

### Wolfgang Amadeus Mozart (1756–1791) Piano Concerto No.12 in A major, K414

*Allegro*

*Andante*

*Allegretto*

**Andrey Gugnin** *piano*

The 'little' A major concerto of Mozart – so-called to distinguish it from another A major concerto, K488 (No.23) – is held in particular affection by pianists who lean more towards musicality than virtuosity. Benjamin Britten played it at the Aldeburgh Festival, and Sydney pianist Laurence Godfrey Smith, in his old age, told of his delight when he discovered it by accident half-a-century before, thumbing through some marked-down music in a London shop. This concerto contains little to gratify the showy kind of pianist; it appeals through the intensely personal tone of its gracious discourse – a tone called 'Mozartian' by those who know the composer's work well. As Donald Tovey wrote, 'it would be difficult to find another work of Mozart in which every single theme is so typical of his style' (to which we may add: 'even when he was quoting, consciously or unconsciously').

This concerto belongs to a group of three, the first Mozart wrote in Vienna, for his subscription concerts of 1783. Mozart told a prospective publisher he had written these concertos (K413, K414, K415) so that they could be performed with or without wind instruments, allowing the possibility of performance with just string quartet as accompaniment. (The option without winds, however, robs them of a great deal.) By comparison with many of his concertos to follow (or even with the amazingly rich E flat Concerto K271, composed five years earlier, his most recent concerto for one solo piano), these new concertos are relatively

This concerto is held in particular affection by pianists who lean towards musicality over virtuosity.



◀ A portrait of the Mozart family from 1780–81, painted by Johann Nepomuk della Croce. Mozart sits at the keyboard with his sister Nannerl, and their father Leopold holds a violin. Mozart's mother, who had died during their trip to Paris in 1778, is represented by the portrait on the wall.

undemanding for the listener, and Mozart explained why in a letter written to his father while composing them:

*[They] are a happy medium between what is too easy and too difficult...There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.*

The first movement begins with a theme based on nothing more than a procession from the tonic key to the dominant by rising arpeggio and falling scale, a commonplace device of the 'style galant', the elegant and decorative style featured by Johann Christian Bach. Mozart soon puts his personal stamp on the music, in the second subject, with its lilt and stress on the off-beat. To the listener familiar with Symphony No.29 or the Piano Concerto K488, this immediately says 'Mozart in A major'. The recapitulation comes as in no other Mozart concerto – a vigorous downward scale on the piano followed by a pause (which the interpreter may or may not choose to fill with a cadenza). As the main thematic material is resumed, the soloist makes more of the second subject than first time round.

The calm solemnity of the slow movement contains a lesson in music history. Based on a theme from an opera overture by J.C. Bach, it probably represents Mozart's tribute to his friend and mentor, known as the 'London' Bach, who had died on 1 January 1782. 'What a loss to the musical world!', wrote Mozart to his father. It also shows how Mozart took the gracious outlines of the 'galant' style, which J.C. Bach represented at its best, and filled them with a deeper and more personal emotion. Tovey perceptively suggests that Mozart's harmonisation of Bach's theme shows his ability to make the piano 'sound like an organ', an achievement his friends admired in his playing. (A previous use by Mozart of this tune, as the trio of a minuet, is a reminder that for Mozart 'Andante' and 'Andantino', which he also wrote on this movement, are not very slow tempos. Mozart wrote to his father 'Please tell my sister that there is no adagio in any of these concertos – only andantes'.)

The unison second motif in the third movement rondo (marked *Allegretto*) turns out to be germinal; appearing first as a contrast to perkiness of the opening subject, it is developed in imitation and counterpoint, justifying Mozart's comments about passages for the connoisseur.

Mozart composed two complete sets of cadenzas for the Piano Concerto K414, showing that he kept an affection for it and continued to play it later in his career.

Footnote: The Rondo in A major, K386, was apparently written for this concerto, and may have been its original finale. Mozart, it

**Based on a theme from an opera overture by Johann Christian Bach, it probably represents Mozart's tribute to his friend and mentor, the 'London' Bach.**

has been suggested, replaced it with the rondo heard in this concert because he found it too similar to the first movement. (The issue is complicated by the K386 rondo having independent cello and bass parts, making it unable to be performed with a quartet of strings.) The Rondo K386 was one of the Mozart manuscripts 'dismembered' after his death. It was first reconstructed in the 1930s by Alfred Einstein; again, after more 'bits' had come to light, by Charles Mackerras and Paul Badura-Skoda in the 1960s; and further fragments have been found more recently. A very attractive piece, its possible connection with the concerto reinforces that piece's personal character.

DAVID GARRETT © 2017

The orchestra for Mozart's Piano Concerto K414 comprises pairs of oboes and horns; and strings.

The SSO first performed this concerto in a 1963 Youth Concert with John Hopkins conducting and Lili Kraus as soloist, and most recently in the 2001 Mozart series at City Recital Hall with John Harding directing and Geoffrey Lancaster as soloist.

### The 'London' Bach

Christian Bach, youngest son of the great Sebastian, was still a boy when his father died and he left the parental home in Leipzig, going to Berlin to study with his brother Carl Philipp Emanuel, and later to Italy where he became organist of Milan Cathedral. From 1762 until his early death he was based in London where he became a favourite of audiences – as an opera composer and co-promoter of the Bach–Abel concerts – and acquired his nickname.

Mozart met Christian Bach when he was on his 'Grand Tour' of 1764–65. In London, Bach took the eight-year-old prodigy on his lap and 'they played alternately on the same keyboard for two hours together, extempore, before the King and Queen'.

As tonight's concerto reminds us, Mozart's high regard for the London Bach never diminished, and it was imitation of Christian Bach's style that contributed to the younger composer's development. Christian Bach had blended 'Italian melody and German science', and his style displays balance, smooth transitions, and Italian lyricism. He was one of the creators of the *galant* style – poised and elegant, but usually avoiding the deeper feelings until Mozart made it his own.

The theme by J.C. Bach adopted by Mozart in K414 comes from the middle movement of an overture Bach composed for his revival of an opera by the Venetian composer Baldassare Galuppi (1706–1785): *La calamità de' cuori*. It was published in J.C. Bach's *Six Favorite Overtures* (London 1763). Mozart also alludes to this theme in a keyboard minuet (K315g), and scholars are divided as to whether its quotation in the concerto was deliberate, or an unconscious reminiscence.



As one of London's musical celebrities, it was inevitable that Christian Bach would have his portrait painted by Thomas Gainsborough (1776).



This portrait of the boy Mozart in court dress, possibly by Pietro Antonio Lorenzoni, dates from 1763, the year before he met J.C. Bach in London.

## Joseph Haydn (1732–1809)

### Symphony No.68 in B flat major

*Vivace*

*Menuetto – Trio*

*Adagio cantabile*

*Finale [Presto]*

Imagine you are part of the audience hearing this symphony for the first time. You know it's by Haydn, because he's the Prince's court composer. To a certain extent you know what to expect, because you've heard symphonies by Haydn before. Not, like an audience in 2017, symphonies selected from his full complement of over 100, but some of his recent ones from the decade of the 1770s (we are somewhere around the year 1778...). You don't give the symphony a number – even Haydn probably doesn't know exactly how many symphonies he's composed thus far, and only long after his death will cataloguers give this one the number 68. So what do you notice?

As the music begins, you'll quickly realise that this isn't to be one of Haydn's unusual and startling symphonies in a minor key (the most recent of those was the rather acidic-sounding No.52 in C minor, and that was years ago). No – the sound you are hearing is pleasant and quite cheerful, the demeanour elegant, neat and spry. We are in the key of B flat major, and it makes the wind instruments particularly sonorous. Is this perhaps what Haydn wants us to notice? Maybe he's even trying out how some extra winds sound in the hall: this is one of the earliest of his symphonies to have independent parts for two bassoons rather than one. And when the first idea comes back for the recapitulation at the end of the first movement, it is the winds that lead. By now, the Prince (Esterházy) seems to be quite enjoying himself, which is a relief, because he had taken to frowning when he found Haydn's music too way out – strange and dissonant.

But we are connoisseurs, aren't we? We expect clever Haydn to flatter us, that we can understand when he does something ingenious. He doesn't, yet, but it is a bit unusual for the minuet movement to come second. This one shows Haydn's skill, but contains no surprises. It's an urbane minuet, with a dance-band trio of rustic simplicity in the middle, slippers exchanged for clogs.

Haydn has kept us waiting for the slow movement (*Adagio cantabile*). It begins harmlessly enough, and we don't have the advantage audiences have in 2017 – they will recognise an anticipation of the famous tick-tocking that will give a later symphony the nickname 'The Clock' (No.101). On muted strings,



During his first to London, in 1791, Haydn's portrait was painted by Thomas Hardy. The composer was at the height of his fame – the most celebrated musician in all Europe.



### **For a different view of this symphony...**

'...thoroughly insipid, following the popular taste and contributing nothing to the art of the symphony.'

The minuet: one of those 'bright cheerful tunes which Haydn now turned out with appalling regularity'.

The slow movement, despite immense technical skill 'never rises above mediocrity'.

The finale: 'entrancing colours successfully hide the dullness of the design.'

And the whole 'singularly depressing', 'a great master sacrificing his art for the sake of public acclaim'.

These views, published in 1955, come not from a detractor of Haydn, but from his greatest modern advocate, the American-born scholar H.C. Robbins Landon!

We suggest there are other ways of hearing this music – and its presence in this concert is a vote of confidence – but suppose the great scholar's views should at least be submitted to the verdict of our ears.

the top line of the music sings over this sparse accompaniment, but there's a sudden dynamic surprise, then again, and again. Haydn reminds us he's master of the unexpected. Listen for it. No wonder the composer has made this movement the longest: he needs to make room for the most ideas.

Having lulled us with music for pleasure, Haydn can risk adding riches to his language, and continues to do so in the final movement. The form of this will be familiar – a rondo where the episodes give contrasts. Since we won't have trouble following the design, we can enjoy other things, such as those winds varying the tonal palette (the featured pair of bassoons first). Haydn is ring master for what one commentator has aptly called a grand circuit of the instruments.

DAVID GARRETT © 2017

Haydn's Symphony No.68 is scored for pairs of oboes, bassoons and horns; and strings.

Our records suggest that this is our first performance of Haydn's Symphony No.68.

**Haydn by 1778 was writing not just for Eszterháza and Eisenstadt – where writing always for the same listeners forced him, as he observed, to become original – he was also being published widely (Symphonies 66, 67, and 68 were published by Hummel in 1779). He was enjoying worldly success – Europe's most famous composer – and the music shows a desire to please. His listeners tended to be more like Prince Esterházy than like those latter-day Haydn fans who admire him most when he's novel and adventurous. Which category are you in?**

## MORE MUSIC

### MOZART PIANO CONCERTOS

Among the more recent recordings of Mozart's Piano Concerto K414 is that by Christian Zacharias, directing the Lausanne Chamber Orchestra from the piano. He pairs the earlier concerto with No.26 in D, K537.

MD&G 940 1759

For a period instrument performance that also includes a reconstruction of the possibly original finale, the Rondo in A [K386], look for Ronald Brautigam's recording on fortepiano with the Cologne Academy directed by Michael Alexander Willens. Concerto K414 and the Rondo K386 are programmed with the 'Jeunehomme' concerto [K271].

BIS 1794

If you're curious as to how K414 sounds without its 'optional' winds, then look for the recording by American pianist Anne-Marie McDermott with the Calder String Quartet. Of Mozart's three 'quartet' concertos from the winter of 1782-83, McDermott records Nos.12 [K414] and 13 [K415]; these are grouped with No.14 in E flat, K449 [1784] with Mozart's quartet version augmented by a double bass.

BRIDGE 9403

### HAYDN SYMPHONIES

Haydn's Symphony No.68 is relatively neglected in concert halls and studios. When it does turn up in recordings, it's typically as part of a complete Haydn symphonies set, and there's certainly plenty to choose from there. Among the most recent is Decca's 35-CD box set, *Haydn 107 Symphonies*, which assembles stylish and exciting period instrument recordings conducted by Christopher Hogwood [Academy of Ancient Music] and Frans Brüggen [Orchestra of the Age of Enlightenment], supplemented by four symphonies [78-81] recorded specially by Ottavio Dantone and Accademia Bizantina. Hogwood and the AAM perform Symphony No.68.

DECCA 478 9604

Among the smaller collections, we'd recommend Nikolaus Harnoncourt and the Royal Concertgebouw Orchestra in a 5-CD set that groups No.68 with the last dozen (93 to 104), including concert hall favourites such as the *Surprise*, *Miracle*, *Military*, *Clock*, *Drumroll* and *London* symphonies.

WARNER CLASSICS 469 6122

## Broadcast Diary

### February



92.9 ABC  
Classic FM

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

Friday 3 February, noon

**NELSON FREIRE PLAYS SCHUMANN** [2016]

**Marcelo Lehninger** conductor

**Nelson Freire** piano

Beethoven, Schumann, Rachmaninoff

Monday 27 February, 10pm

**ANZAC DAY SALUTE: CENTENARY CONCERT** [2015]

**Richard Gill** conductor

**Ayşe Göknur Shanal** soprano

**Michael McStay** narrator

**Gondwana Centenary Chorale and guests**

Copland, MF Williams, Liturgical chant, Saygun, Parry,

Ledger, Tallis, Vaughan Williams

### SSO Radio

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

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



**SYDNEY SYMPHONY ORCHESTRA HOUR**

Tuesday 14 February, 6pm

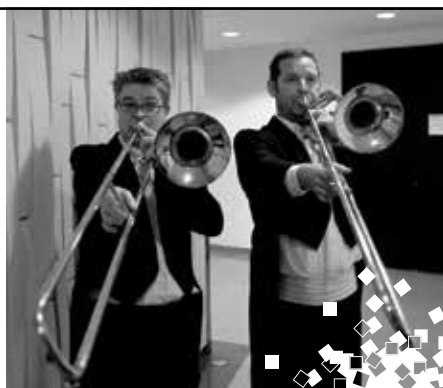
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## ABOUT THE ARTISTS

CHRISTIE BREWSTER



### **Toby Thatcher** *conductor*

*Assistant Conductor, supported by Rachel & Geoffrey O'Connor and Symphony Services International*

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Toby Thatcher was born in Melbourne and raised in Sydney, where he studied at the Conservatorium of Music. At the age of 19 he participated in the Symphony Australia Young Conductor Development Program.

He subsequently completed a master's performance degree at the Royal Academy of Music in London, where he studied oboe as well as participating in several international conducting masterclasses, studying with Neeme Järvi, Paavo Järvi, Johannes Schlaefli, Leonid Grin and Nicolás Pasquet. In his final year of studies he performed with the London Philharmonia and London Sinfonietta, and was offered a trial with the Royal Philharmonic Orchestra for the position of Principal Cor Anglais.

Following his graduation, he was a finalist and prize winner at the 2015 Georg Solti International Conducting Competition with the HR-Sinfonieorchester and Frankfurter Opern und Museumsorchester, conducting Strauss's *Don Juan* and Dvořák's *Carnival Overture* in the final. That same year he won a Neeme Järvi Prize at the Menuhin Festival and was appointed Assistant Conductor to the Sydney Symphony Orchestra.

In 2016 the University of Sydney named him winner of the Outstanding Achievements of Young Alumni Award.

He is the founder and director of the London-based orchestra Ensemble Eroica, with whom he has appeared at King's Place and St Martin in the Fields, as well as conductor of contemporary music group Ensemble x.y. He has worked with orchestras internationally and in the 2016–17 season he makes concert debuts with the Adelaide Symphony Orchestra and the Sinfonieorchester Basel.

This year Toby Thatcher returns in March to conduct Olympic Orchestra (a family and schools program compered by Guy Noble), in August for Shefali's Playlist, in September for Family and Tea & Symphony concerts featuring Saint-Saëns' *Carnival of the Animals*, and in November for *The Bush Concert*, a children's concert based on the book by Helga Vissa. He will also conduct the Victory Lap program on tour in Orange.



## Andrey Gugin *piano*

*Winner of the 2016 Sydney International Piano Competition and recipient of the Eileen Joyce Concerto Prize, donated by the SSO*

Andrey Gugin graduated from the Tchaikovsky Moscow State Conservatory, where he studied under Professor Vera Gornostaeva, in 2010; soon after he was invited to be a regular participant in the Moscow Philharmonic Society young artist program, The 21st-Century Stars. He is currently a student at the International Piano Academy Lake Como, taking lessons with Stanislav Ioudenitch and William Nabore.

Last year he was named winner of the Ernest Hutcheson First Prize in the 2016 Sydney International Piano Competition. He also won the Eileen Joyce Best Overall Concerto Prize, the Miriam Hyde Best 19th- or 20th-Century Concerto Prize, the Hephzibah Menuhin Best Violin and Piano Sonata Prize, and the Roger Smalley Best Preliminaries Round 1 Recital Prize.

He has toured as a recitalist, chamber music partner and concerto soloist, performing at Carnegie Hall in New York, Abravanel Hall in Salt Lake City, and the Eastman School of Music, as well as the Great Hall of the Moscow State Conservatory, the Tchaikovsky Concert Hall in Moscow, the Moscow International House of Music, the Louvre, Teatro Verdi in Trieste and in the Vienna Musikverein. He has appeared with the State Academic Symphony Orchestra of Russia, St Petersburg Cappella Symphony Orchestra,

Netherlands Symphony Orchestra and the Asko|Schönberg Ensemble, among others. Andrey Gugin has been a guest artist at the Ruhr Piano Festival, Mariinsky International Piano Festival, Ohrid Summer Festival, Zagreb Summer Evenings Festival and the Bermuda Islands Performing Arts Festival, among others.

He has recorded Shostakovich piano concertos with the State Academic Chamber Orchestra of Russia and music for piano duo, *iDuo*, with Vadim Kholodenko. He has also appeared on television and radio in Russia, The Netherlands, Croatia, Austria, Switzerland and the USA.

This is his Sydney Symphony Orchestra subscription concert debut. In addition to this week's performances and other Australian engagements, his first prize in the Sydney International Piano Competition includes performances with Valery Gergiev in St Petersburg, a concerto engagement with the London Philharmonic Orchestra, a recording, recitals in Germany and appearances at the Bard Music Festival and Newport Festival Rhode Island.

## 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

## FIRST VIOLINS

**Andrew Haveron**  
CONCERTMASTER  
**Sun Yi**  
ASSOCIATE CONCERTMASTER  
Jenny Booth  
Sophie Cole  
Amber Davis  
Georges Lentz  
Emily Long  
Alexander Norton  
**Kirsten Williams**  
ASSOCIATE CONCERTMASTER  
**Lerida Delbridge**  
ASSISTANT CONCERTMASTER  
**Fiona Ziegler**  
ASSISTANT CONCERTMASTER  
Brielle Clapson  
Claire Herrick  
Nicola Lewis  
Alexandra Mitchell  
Léone Ziegler

## SECOND VIOLINS

**Kirsty Hilton**  
**Marianne Broadfoot**  
Monique Irik  
Wendy Kong  
Benjamin Li  
Nicole Masters  
Marina Marsden  
**Emma Jezek**  
A/ ASSOCIATE PRINCIPAL  
Rebecca Gill  
Emma Hayes  
Shuti Huang  
Stan W Kornel  
Maja Verunica

## VIOLAS

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

## CELLOS

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

## DOUBLE BASSES

**Alex Henery**  
**Steven Larson**  
**Kees Boersma**  
Neil Brawley  
PRINCIPAL EMERITUS  
David Campbell  
Richard Lynn  
Jaan Pallandi  
Benjamin Ward

## FLUTES

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A/ PRINCIPAL  
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### VANGUARD COLLECTIVE

Justin Di Lollo *Chair*  
 Belinda Bentley  
 Alexandra McGuigan  
 Oscar McMahon  
 Bede Moore  
 Taine Moufarrige  
*Founding Patron*  
 Shefali Pryor  
 Seamus Robert Quick  
*Founding Patron*  
 Chris Robertson &  
 Katherine Shaw  
*Founding Patrons*

### VANGUARD MEMBERS

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

Lisa Gooch  
 Hilary Goodson  
 Tony Grierson  
 Sarah L Hesse  
 Kathryn Higgs  
 Peter Howard  
 Jennifer Hoy  
 Katie Hryce  
 James Hudson  
 Jacqui Huntington  
 Matt James  
 Amelia Johnson  
 Virginia Judge  
 Paul Kalmar  
 Bernard Keane  
 Tisha Kelemen  
 Aernout Kerbert  
 Patrick Kok  
 Angela Kwan  
 John Lam-Po-Tang  
 Robert Larosa  
 Ben Leeson  
 Gary Linnane  
 Gabriel Lopata  
 Amy Matthews  
 Robert McGrory  
 Elizabeth Miller  
 Matt Milsom  
 Dean Montgomery  
 Marcus Moufarrige  
 Sarah Moufarrige  
 Julia Newbould  
 Nick Nichles  
 Edmund Ong  
 Olivia Pascoe  
 Jonathan Perkinson  
 Stephanie Price  
 Michael Radovnikovic  
 Katie Robertson  
 Dr Benjamin Robinson  
 Alvaro Rodas Fernandez  
 Prof. Anthony Michael Schembri  
 Benjamin Schwartz  
 Ben Shipley  
 Toni Sinclair  
 Patrick Slattery  
 Tim Steele  
 Kristina Stefanova  
 Ben Sweeten  
 Randal Tame  
 Sandra Tang  
 Ian Taylor  
 Cathy Thorpe  
 Michael Tidball  
 Mark Trevarthen  
 Michael Tuffy  
 Russell van Howe &  
 Mr Simon Beets  
 Sarah Vick  
 Mike Watson  
 Alan Watters  
 Jon Wilkie  
 Adrian Wilson  
 Yvonne Zammit



# SALUTE

## PRINCIPAL PARTNER



Principal Partner

## GOVERNMENT PARTNERS



Australian Government

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.

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## PLATINUM PARTNER



## MAJOR PARTNERS



## OFFICIAL CAR PARTNER



## TECHNOLOGY PARTNER



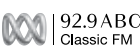
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## REGIONAL TOUR PARTNER

