



**sydney symphony orchestra**

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

# Beethoven Nine

*Ode to Joy*

2018



THURSDAY AFTERNOON SYMPHONY

**THU 25 OCT, 1.30PM**

EMIRATES METRO SERIES

**FRI 26 OCT, 8PM**

GREAT CLASSICS

**SAT 27 OCT, 2PM**



Principal Partner

# CONCERT DIARY

OCTOBER



## Playlist with Kees Boersma

Tue 30 Oct, 6.30pm

City Recital Hall

**PIAZZOLLA** Kicho  
**BEETHOVEN** Symphony No.1: 1st movement  
**KATS-CHERNIN** Witching Hour: 2nd movement  
**R STRAUSS** Metamorphosen (septet version)  
**BARTÓK** Divertimento: 3rd movement

**Kees Boersma** double bass

NOVEMBER



## James Morrison

Fri 2 Nov, 8pm

Sat 3 Nov, 8pm

Sydney Opera House

### *The Great American Songbook*

Jazz great James Morrison returns to the Sydney Symphony Orchestra to play Porter's *Ev'ry Time We Say Goodbye*, Gershwin's *Summertime*, and *A Foggy Day*, Ellington's *It Don't Mean a Thing if it Ain't Got That Swing* and more.

**Guy Noble** conductor

**James Morrison** trumpet, trombone, piano  
**William Morrison** guitar • **Ben Robertson** bass  
**Gordon Rytmeister** drums



## The Happiness Box

Sun 4 Nov, 2pm

Sydney Opera House

### *A Sydney Symphony Family Concert*

**MARKS** The Happiness Box  
Based on the book by David Griffin and illustrated by Leslie Greener

**Gordon Hamilton** conductor • **Amanda Bishop** narrator



## Beethoven Seven

Wed 7 Nov, 6.30pm

Thu 8 Nov, 1.30pm

Fri 9 Nov, 11am

Sydney Opera House

### *Rhythm and Energy*

**Wednesday:**

**DEAN** Engelsflügel (Wings of Angels)  
**MACMILLAN** Percussion Concerto No.2 **AUSTRALIAN PREMIERE**  
**BEETHOVEN** Symphony No.7

**Thursday:**

**PADEREWSKI** Overture  
**MACMILLAN** Percussion Concerto No.2 **AUSTRALIAN PREMIERE**  
**BEETHOVEN** Symphony No.7

**Friday:**

**PADEREWSKI** Overture  
**BEETHOVEN** Symphony No.7

**David Robertson** conductor  
**Claire Edwardes** percussion



## At the Eleventh Hour

Sun 11 Nov, 2pm

Verbruggen Hall,  
Sydney Conservatorium  
of Music

### *Commemorating 100 years since the end of World War I*

**STEPHAN** arr. **Lessing** Music for 7 String Instruments  
**BAINTON** Three Pieces for orchestra  
**BUTTERWORTH** The Banks of Green Willow  
**RAVEL** Le Tombeau de Couperin  
**MYASKOVSKY** Two Pieces for string orchestra  
**ELGAR** Sospiri

**Roger Benedict** conductor  
**Sydney Symphony Orchestra Fellows**  
**Members of the Sydney Conservatorium Orchestra**



## Prokofiev Five

Mon 12 Nov, 7pm

Sydney Opera House

### *David Robertson Conducts*

**PADEREWSKI** Overture  
**MACMILLAN** Percussion Concerto No.2 **AUSTRALIAN PREMIERE**  
**PROKOFIEV** Symphony No.5

**David Robertson** conductor  
**Claire Edwardes** percussion

*WELCOME*



## Principal Partner

**As in everyday life, partnerships are an important part of what we do as they allow us to connect with different parts of Australian communities. Last year we celebrated 15 years as Principal Partner of the Sydney Symphony Orchestra, which continues to be incredibly important for Emirates.**

For us, partnerships are all about people, who are more important than ever. This is why we place people at the core of everything we do.

In Australia, Emirates has gone from strength to strength over the past 22 years with the support of this great country. We are thrilled to continue to enhance our footprint in Australia, and in March introduced a fourth daily Sydney service. This has given Australian travellers even more opportunities to connect to our global route network of over 150 destinations in more than 80 countries and territories, including 39 European destinations, via our hub in Dubai.

We strive to offer a superior experience every time our passengers step aboard one of our world-class aircraft. With up to 3,000 channels on our award-winning inflight entertainment system "ice", our passengers are able to watch key Sydney Symphony Orchestra performances from thousands of metres above. This is all while enjoying gourmet meals across each of our classes which are composed by leading chefs.

We are a truly international airline which includes many Australian Pilots, Cabin Crew and support teams. It is these people who work together, much like an orchestra, to ensure that our operations run harmoniously each and every day.

On that note, it is my pleasure to welcome you to the Emirates Metro Series and I hope that you enjoy this world-class experience.



A handwritten signature in black ink, appearing to read "Barry Brown".

**Barry Brown**

Emirates' Divisional Vice President  
for Australasia



# sydney symphony orchestra

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

## THURSDAY AFTERNOON SYMPHONY

THURSDAY 25 OCTOBER, 1.30PM

## EMIRATES METRO SERIES

FRIDAY 26 OCTOBER, 8PM

## GREAT CLASSICS

SATURDAY 27 OCTOBER, 2PM

SYDNEY OPERA HOUSE CONCERT HALL

# Beethoven Nine

## *Ode to Joy*

**Edo de Waart** *conductor*

**Amanda Majeski** *soprano*

**Caitlin Hulcup** *mezzo-soprano*

**Kim Begley** *tenor*

**Shenyang** *bass-baritone*

**Sydney Philharmonia Choirs**

Brett Weymark, Elizabeth Scott and Claire Howard Race

Chorus Masters

## JOSEPH HAYDN (1732–1802)

**Symphony No.104 in D major, Hob. I/104**

*Adagio – Allegro*

*Andante*

*Menuetto: Allegro – Trio*

*Finale: Spiritoso*

INTERVAL

## LUDWIG VAN BEETHOVEN (1770–1827)

**Symphony No.9 in D minor, Op.125 (Choral)**

*Allegro, ma non troppo, un poco maestoso*

*Molto vivace – Presto*

*Adagio molto e cantabile – Andante moderato*

*Allegro assai* (Choral Finale on Schiller's ode *To Joy*)



Saturday's performance will be broadcast live by ABC Classic FM across Australia, with a repeat broadcast on 29 December at 8pm. Beethoven Symphony No.9 will be streamed live on [watch.sydneyorchestra.com](http://watch.sydneyorchestra.com) in partnership with ABC Classic FM, Sydney Opera House and State Library New South Wales and sponsored by Optus.

Pre-concert talk by David Larkin in the Northern Foyer 45 minutes before the performance.

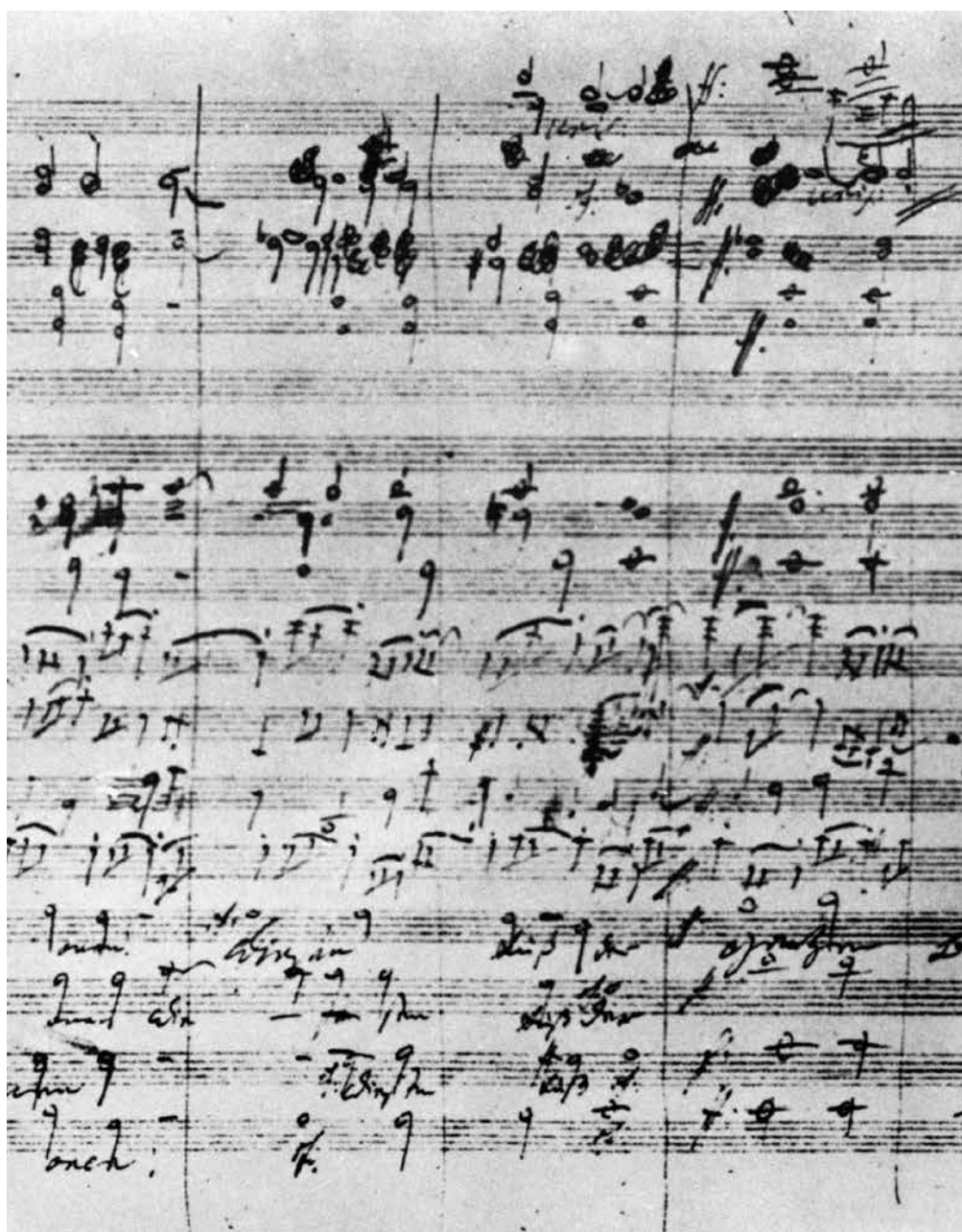
Estimated durations: 29 minutes, 20-minute interval, 1 hour and 5 minutes

The concert will conclude at approximately 4pm (Thursday), 10.30pm (Friday) and 4.30pm (Saturday).

COVER IMAGE: Andrew Haveron  
Concertmaster  
Image by  
Anthony Geernaert



Principal Partner



**Beethoven Ninth Symphony manuscript:** passage set to the text 'Seid umschlungen, Millionen, diesen Kuss der ganzen Welt!'. Public domain.

# INTRODUCTION

As Beethoven lay dying, he is said to have kept a picture of Joseph Haydn's birthplace by his bed. It gave him great pleasure to look on 'the cradle', as he put it, 'of a great man.'

It was Haydn who had drawn Beethoven to Vienna back in 1792, when, passing through Bonn, he had heard some of the young man's music and offered to take him on as a pupil. Count Waldstein, one of Beethoven's Bonn patrons, had famously said that Beethoven would 'receive Mozart's spirit at the hands of Haydn'.

Things hadn't gone smoothly in that regard. Beethoven's native arrogance earned him the nickname 'The Grand Mogul' from Haydn, who in turn claimed that Haydn never taught him anything, and it's possible that Haydn wasn't giving Beethoven his full attention while preparing for his second London tour. Then there was an embarrassing incident where Haydn wrote to Beethoven's employer, the Elector of Cologne, sending him some scores and asking for increase to Beethoven's stipend. The Elector wrote back saying that in fact Beethoven had written much of that music already, so should probably return to Bonn as he obviously wasn't working very hard. And there was an occasion when Haydn praised Beethoven's *Creatures of Prometheus*, only to be slightly offended by Beethoven clumsily punning on the title of Haydn's own *The Creation*.

But in 1794-5 they appeared together in concerts in Vienna where Beethoven played piano and Haydn conducted some of his brand-new symphonies destined for London, and by the time of Haydn's death in 1809 it seems that the two enjoyed great mutual respect.

Haydn had (almost) singlehandedly transformed the sometimes lightweight *sinfonia* into the durable four-movement design that remained current well into the 20th century. He brought into a fruitful synthesis the emotive musical language of CPE Bach, elegant Baroque-style counterpoint, folk-dances and the snappy popular tunes of Italian comic opera. Charles Rosen has pointed out that Haydn's style in the last symphonies 'became not less, but more learned, as it became more popular,' and rightly draws a parallel with the 'brief glory of late Elizabethan drama' where groundling and nobleman alike were entranced by the works of Marlowe and Shakespeare.

Beethoven's exposure to Haydn's late symphonies served him well. His own First Symphony, while not a work of his full maturity, is straight out of the Haydn mould: a slow introduction that creates tension before an energetic sonata-allegro, internal movements that contrast the lyrical and dance-like, and a substantially argued finale. He used some of Haydn's musical jokes – sudden silences, or the use of 'wrong' keys; and even in fully mature works such as the Fourth and Eighth Symphony we might hear echoes of Haydn's Symphonies 102 and 101.

Haydn frequently created music out of next to nothing – with a short rhythmic motif or gesture he could generate great spans of sound, and Beethoven took this lesson to heart in concentrated works like the Fifth Symphony. Haydn's 'London' Symphony opens with an introduction made all the more atmospheric and emotive by its tissue of short motifs, and he would, a few years hence, brilliantly depict the inchoate universe in the 'Representation of Chaos' that opens *The Creation*.

Beethoven's *Creatures of Prometheus* might not have been a *Creation*, as Beethoven awkwardly put it to Haydn that time, but the opening movement of the Ninth Symphony is a different story. Here Beethoven creates a whole movement seemingly out of nothing, only gradually allowing anything conventionally thematic to form out of shimmering textures and the simplest of motifs. It's like a Haydn introduction seen under a microscope. And yet while Beethoven's Ninth seems unlike anything that had gone before, it remains a four-movement piece with the conventional disposition of movements even when, in the finale, it bursts into song.

When it does so, the piece, like Haydn's and Shakespeare's work, synthesises wildly disparate material – the hard-won popular tune does service as an operatic quartet, a Turkish march, a chorus of all humanity, and Beethoven blends the learned form of the fugue with the more open-ended variations. It embraces humanity's millions, to be sure, and Beethoven couldn't have done it without Haydn.

Gordon Kerry © 2018

## Joseph Haydn (1732–1809) Symphony No.104 in D major, Hob. I/104

*Adagio – Allegro*

*Andante*

*Menuetto: Allegro – Trio*

*Finale: Spiritoso*

The austere grandeur of the *Adagio* introduction to Haydn's last symphony portends a statement of some finality. We can recognise with hindsight that the composer knew this work would be not only his symphonic farewell to London – the city that had accorded him his greatest honour and acclaim – but also his farewell to the symphony. It was premiered on 4 May 1795 in the King's Theatre, Haymarket, in the benefit concert which crowned the composer's fourth and final season in London. This was an occasion which H C Robbins Landon suggests was possibly the greatest concert of Haydn's life. 'The whole company was thoroughly pleased,' wrote Haydn, 'and so was I. I made four thousand Gulden on this evening. Such a thing is only possible in England.'

The fanfare-like motto that opens the **first movement** determines more conclusively than in any previous Haydn symphony the terms on which the symphony will unfold. The entire orchestra in unison leaps up a fifth and then down a fourth; the strings then quietly play with this four-note motto, moving up and down the interval of a second. These three basic melodic intervals (the second, fourth and fifth), which will unify the whole symphony, are then immediately evident in an exhilarating *Allegro* in D which evolves from the stern introduction.

The **slow movement** is introduced with utter simplicity and elegance by strings alone, later joined by bassoons, before an angry interjection from the full orchestra; a general pause allows peace to be restored in the wake of the turbulent development. In the recapitulation, solo winds take over the theme from the strings and shift the harmony through remote realms in a series of modulations which seems to anticipate the Romantics, before spiralling gently back to the home key.

## Keynotes

### JOSEPH HAYDN



Joseph Haydn, 1794.

**Born Rohrau (Lower Austria), 1732  
Died Vienna, 1809**

At the time of his death Haydn was the most illustrious composer in Europe. Despite spending much of his working life buried in the provincial estate of Eszterháza, he became known for his symphonies and string quartets – Classical forms that he helped develop – and was widely commissioned. He didn't travel much until late in life, and he made his first visit to London in 1791, when he was 60. Over the next few years he made two visits in all. These were extremely successful – there are half a dozen symphonies that he wrote for London – and at the premiere of tonight's symphony he made 4000 gulden in one evening. He returned home, with music such as the two great oratorios in the English tradition, *The Creation* and *The Seasons*, still ahead of him.

#### 'LONDON' SYMPHONY

The 'London' Symphony is in four movements. The first movement begins majestically with a slow introduction based on a fanfare-like motto, and then plunges into the main part of the movement, an exhilarating *Allegro*. The slow second movement is almost Romantic in character; the *Menuetto* gives a gypsy flavour to what was normally an elegant social dance. The finale maintains the folk-like feel at first but grows into a broad symphonic movement nearly as weighty as the first.

*Sforzato* accents impart something of a gypsy flavour to the **Menuetto**, a dance here far removed from its elegant social origins. Haydn's sense of humour is very much in evidence in the shape of a recurring trill involving virtually the whole orchestra (including even the first horn and trumpet on its first appearance) which eventually stops the music dead, only to return larger than life to round off the final cadence. The central trio section, lightly scored for flutes, oboes, bassoons and strings, has a gentle air of nostalgia.

In the **finale**, his last symphonic movement, Europe's most feted composer turns to something completely down to earth: over a sustained drone bass he introduces a folk-like melody once thought to be derived from a London street cry but now believed to be probably of Croatian origin. No light-hearted romp, this finale grows into a broad symphonic movement to balance the opening *Allegro*.

A member of the audience at Haydn's benefit concert in 1795 noted in the margin of a single surviving handbill of the concert that the *London* Symphony was 'grand but very noisy'. Of course, as Haydn would have intended, his orchestra of 'more than sixty instrumental performers' playing in the small concert room of the King's Theatre (capacity probably well under half that of the Sydney Opera House Concert Hall) made a very considerable impact. Indeed, given that modern orchestras have much expanded resources of wind and brass instruments, Haydn's orchestra in his last London concert season was in all comparable aspects very nearly as big as a modern orchestra. The sound his London audience experienced in 1795 thus would be virtually unimaginable to those used to so-called 'Classically' sized orchestras cowering in the vast expanses of modern concert halls.

ADAPTED FROM A NOTE BY ANTHONY CANE © 1988

The 'London' Symphony calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The Sydney Symphony Orchestra first performed the 'London' Symphony in 1941 under Percy Code, and most recently in 2009 under Richard Gill.



**King's Theatre, Haymarket, 1819.**

© BRIDGMAN IMAGES





# Beethoven Seven

## *Rhythm and Energy*

Of all the Beethoven symphonies the Seventh is the most thrilling. Revel in the obsessive, hypnotic rhythms and inexorable power of this awesome symphony that provided the music to the emotional climax of the Oscar-winning film, *The King's Speech*.

And soloist Claire Edwardes will perform an exciting new percussion concerto that has been compared to New York at rush hour – all colour and energy!



*“Powerhouse playing from Edwardes.”*  
The Australian

### Wednesday

**DEAN** Engelsflügel (Wings of Angels)  
**MACMILLAN** Percussion Concerto  
No.2 **AUSTRALIAN PREMIERE**  
**BEETHOVEN** Symphony No.7

### Thursday

**PADEREWSKI** Overture  
**MACMILLAN** Percussion Concerto  
No.2 **AUSTRALIAN PREMIERE**  
**BEETHOVEN** Symphony No.7

### Friday

**PADEREWSKI** Overture  
**BEETHOVEN** Symphony No.7

**David Robertson** conductor  
**Claire Edwardes** percussion

Wednesday 7 November, 6.30pm  
Thursday 8 November, 1.30pm  
Friday 9 November, 11am\*

**Sydney Opera House**

\*Complimentary morning tea from 10am

## Ludwig van Beethoven

### Symphony No.9 in D minor, Op.125

*Allegro ma non troppo, un poco maestoso*

*Molto vivace – Presto – Tempo I*

*Adagio molto e cantabile – Andante moderato*

*Presto – Recitativo 'O Freunde, nicht diese Töne!' – Allegro assai*

(Choral Finale on Schiller's *Ode to Joy*)

**Amanda Majeski** *soprano*

**Caitlin Hulcup** *mezzo-soprano*

**Kim Begley** *tenor*

**Shenyang** *bass-baritone*

**Sydney Philharmonia Choirs**

Beethoven's Ninth Symphony seems to have become the work for big occasion concerts. Whenever there's an opportunity for celebration, it springs to the minds of the concert planners. It is Beethoven's last symphony, with all the implications of 'summit of his achievement', 'last testament' and so on. It's his longest symphony – almost a concert in itself. And it's his biggest symphony too, not just in the number of performers it requires, but, many would say, in the scale of its utterance. But why Beethoven? Of all the great composers, he is the one whose greatness is most unchallenged – unless it be by Bach – and certainly Beethoven is the best known, not just by dedicated music lovers, but by the public at large.

This symphony particularly appeals to the literary-minded because it has words. The words in this case are especially inspiring – they speak of the universal brotherhood of man, a theme very close and dear to Beethoven's heart, as his opera *Fidelio* shows. In that work, justice triumphs, the unjustly imprisoned are set free, and the Minister of State who is the agent of this sings, 'A brother seeks his brother'.

Schiller's poem, *Ode to Joy*, had stirred Beethoven from his youth, and he had always intended to set it to music someday. He knew that Schiller had originally written *Freiheit* (freedom) not *Freude* (joy), but when the French Revolution was in the air, the poet had been obliged by authority to adopt a less politically specific word. Freedom and Brotherhood, Liberty and Fraternity: that is what the *Ode* is about, and it was about equality, too – Schiller originally wrote a line that went 'Beggars will be princes' brothers', an idea that appealed to Beethoven, who was contemptuous of class distinctions. Even though Beethoven's setting lifts the whole theme onto an exalted metaphysical plane, presided over by a loving father, it still has a profound humanitarian and internationalist message.

One explanation of the symphony's popularity is that great tune in the finale: a simple tune for a great and universal message. As usual in such cases, much of the greatness of the tune is in Beethoven's wonderful treatment of it – in its variation, in fact. But of course the Ninth Symphony isn't just the choral finale. Even the finale begins by referring back to each of the earlier movements – the difficulty in coming to terms with the symphony is the difficulty in coming to terms with the whole. But what difficulty? Wasn't the symphony received with huge acclaim at its first performance?

## Keynotes

### BEETHOVEN



*Born Bonn, 1770*

*Died Vienna, 1827*

Beethoven began his symphonic career at the age of 30. He had inherited the musical language of the 18th century and the symphonic style of Mozart and Haydn, but even as he followed the Classical traditions he was breaking new ground, and audiences noticed. He completed his Ninth symphony in 1824, when he was in his 50s. By this stage he was profoundly deaf – at the premiere on 7 May 1824 a soloist had to turn him around to acknowledge the thunderous applause.

### NINTH SYMPHONY

With the Ninth Symphony, Beethoven broke his own record, composing the longest symphony that had ever been written. And he added the human voice to the symphony for the same time, introducing vocal soloists and full choir for a setting of Schiller's ode *To Joy* in the finale. But these are practical matters. Perhaps the most important feature of Beethoven's Ninth Symphony is its philosophical character. Symphonies in the Classical tradition (such as Beethoven's Second) were purely 'about' music; that is no longer the case in the Ninth. This is profoundly joyous music, and in the last movement Beethoven uses the most basic of means – a simple tune that anyone can sing – to build a powerful hymn to universal freedom and equality.

Few stories about Beethoven are more touching than that which tells how, at the end of the first performance in May 1824, the deaf composer had to be turned around by one of the soloists because he didn't realise that the music had stopped, and the audience 'was giving way to the greatest demonstrations of pleasure'. The truth is, however, that judging by the reports, the music must have been almost disastrously badly played, and it is difficult enough to grasp at a first hearing even today. The applause was more a testimony to the respect with which the composer was held than a genuine acceptance of the music itself.

The choral finale has been the most controversial part of the symphony, but not only because of its difficulty. Even Beethoven seems to have had some doubts after he had written it, and said that he had intended to write an instrumental finale, but just hadn't been able to come up with a satisfactory one. A good musician of the time, the composer Louis Spohr, found this last movement so monstrous and tasteless – and as an expression of Schiller's *Ode* so trivial – that he couldn't understand how a genius like Beethoven could have put it on paper. Spohr had objections to the other three movements as well, which he judged 'in spite of occasional flashes of genius, inferior to the previous eight symphonies'.

Many honest listeners will remember being baffled on first hearing the **opening movement**. But most will have come to share Sir George Grove's opinion: 'The opening movement is almost always the most important portion of a symphony. It gives the key to the work, in every sense of the word.' Grove goes on: 'It is the opening *allegro* one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all.'

This piece needs a conductor perhaps more than most. And that is because, as a French writer observed early in the Ninth Symphony's history, it is one grand tutti – the musical presentation is borne evenly by the whole orchestra. There is little individual treatment of instruments – solo passages quickly merge into the general sound. In a sense, this is music without melodies, especially in the first movement, where the theme – what Beethoven substitutes for any tune in the conventional sense – emerges from the void, and coalesces from fragments. This amazing, unprecedented opening had the deepest and widest influence on later music (on the beginnings of many of the symphonies of Bruckner, for example).

The **second movement** contains perhaps the most accessible music in the symphony. Rossini said: 'I know nothing finer than that scherzo. I myself could not make anything to touch it.' But Rossini too had problems with this symphony: 'The rest of the work lacks charm, and what is music without that?' This scherzo is a continuing commentary on the first movement – a different way of saying 'D minor'. The displacement of the rhythm, in the opening, immediately announces a kind of parody of the material of the first movement. But it is no light-hearted jest – a huge combination of sonata, fugue and scherzo form, on the scale of the rest of the symphony.

Placing the scherzo in second place in the scheme of the symphony throws the centre of gravity towards the end of the work, with a **slow movement** of deep expression followed by a finale which is by no

means a light, diverting piece. Something like this scherzo is needed to make an emotional transition to the profound slow movement. This may seem at first like two separate and alternating movements – an *adagio* in B flat, then an *andante* in D. Formal coherence is achieved by a double variation form, a form used very successfully by Haydn in many of his slow movements.

It was daring of Beethoven to write two variation movements in a row! But the **choral finale** is a structure so enormous and diverse that it's easy to forget that it's a set of variations. One commentator has described the last movement as a four-movement work in miniature, with an opening expository movement, then a scherzo in military style (the tenor solo); a slow movement introducing a new theme at the words 'Seid umschlungen, Millionen' (Be enfolded, all ye millions), and a finale beginning with a triumphant combination of the two themes in double counterpoint.

Other commentators, who find less coherence in Beethoven's scheme, remind us that the form was dictated by the fact that he was using words, and the whole scheme can be explained as the solution to the problem of how to introduce words for the first time. We can understand Beethoven's solution better if we realise that the music based on words really begins with the string recitatives, for the cellos and basses.

Beethoven was apparently delighted when he hit on the idea of attempting a passage from each previous movement in turn before rejecting them. He had used a similar device in the *Hammerklavier* Piano Sonata to introduce something massive and unprecedented – a mighty fugue. In the symphony, something even more novel begins: the more pleasing and joyful sounds which are anticipated by the presentation and development of their theme by instruments alone. Then the crashing dissonance which began the movement is repeated, and vocal music with words begins: 'O friends, no more these sounds.' Beethoven dismisses what has gone before.

The 19th century was left with a problem – how to come to terms with a symphony which was so musically challenging in its first part, so disturbing in its yoking of the incompatibles of symphony and vocal music. Many thought Beethoven eccentric, if not mad. When we make the Ninth Symphony a ritual of celebration, are we not in danger of forgetting that its sounds are truly new?

DAVID GARRETT ©2000

Beethoven's Ninth Symphony calls for piccolo, pairs of flutes, oboes, clarinets, and bassoons, and contrabassoon; four horns, two trumpets and three trombones; timpani and percussion (bass drum, cymbals and triangle); and strings. In the finale the orchestra is joined by four-part chorus and vocal soloists.

The Sydney Symphony Orchestra first performed the Ninth Symphony in 1940 with conductor Georg Schnéevoigt and soloists Maria Markan, Dorothy Helmrich, Heddle Nash and Harold Williams. The most recent performance was in 2016 conducted by Vladimir Ashkenazy with soloists Christiane Oelze, Fiona Campbell, Steve Davislim and Teddy Tahu Rhodes; Sydney Philharmonia Choirs and Sydney Grammar School Choir.

# Playlist with Kees Boersma

Behind every great work of music is a great story, and the same goes for great musicians. Our Dutch-born Principal Double Bass Kees Boersma has enjoyed a fantastically rich career with prestigious orchestras and ensembles around the world, so it's not surprising that his playlist is suitably cosmopolitan.

With music from the European tradition of Beethoven, Bartók and Richard Strauss, the Tango King Astor Piazzolla, and Australian favourite Elena Kats-Chernin, Kees' musical story is one that's sure to inspire and entertain.

**TUESDAY 30 OCTOBER 6.30PM**

City Recital Hall



**sydney symphony  
orchestra**

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## Finale – To Joy

O Freunde, nicht diese Töne!  
Sondern lasst uns angenehmere  
anstimmen, und freudenvollere.

### *'Opening expository movement' (Allegro assai)*

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder  
was die Mode streng geteilt:  
alle Menschen werden Brüder  
wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen  
eines Freundes Freund zu sein,  
wer ein holdes Weib errungen,  
mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
weinend sich aus diesem Bund!

Freude trinken alle Wesen  
an den Brüsten der Natur,  
alle Guten, alle Bösen,  
folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
und der Cherub steht vor Gott.

### *'Scherzo movement' (Allegro assai vivace)*

Froh, wie seine Sonnen fliegen  
durch des Himmels prächtgen Plan,  
laufet, Brüder, eure Bahn,  
freudig, wie ein Held zum Siegen!

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder

## RECITATIVE

O friends, no more these sounds!  
Instead let us sing out more  
pleasingly, with joy abundant.

## VARIATION 4

O joy, pure spark of God,  
daughter from Elysium,  
with hearts afire, divine one,  
we come to your sanctuary.  
Your heavenly powers reunite  
what custom sternly keeps apart:  
all mankind become brothers  
beneath your sheltering wing.

## VARIATION 5

Whoever has known the blessing  
of being friend to a friend,  
whoever has won a fine woman,  
whoever, indeed, calls even  
one soul on this earth his own,  
let their joy be joined with ours.  
But let the one who knows none of this  
steal, weeping, from our midst.

## VARIATION 6

All beings drink in joy  
at Nature's bosom,  
the virtuous and the wicked alike  
follow her rosy path.  
Kisses she gave to us, and wine,  
and a friend loyal to the death;  
bliss to the lowest worm she gave,  
and the cherub stands before God.

## VARIATION 7

Joyously, as His dazzling suns  
traverse the heavens,  
so, brothers, run your course,  
exultant, as a hero claims victory.

## VARIATION 8

O joy, pure spark of God,  
daughter from Elysium,  
with hearts afire, divine one,  
we come to your sanctuary.  
Your heavenly powers reunite

was die Mode streng geteilt:  
alle Menschen werden Brüder  
wo dein sanfter Flügel weilt.

**'Slow movement' (Andante maestoso)**

Seid umschlungen, Millionen,  
diesen Kuss der ganzen Welt!  
Brüder, über'm Sternenzelt  
muss ein lieber Vater wohnen.

**(Adagio ma non troppo, ma divoto)**

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muss er wohnen.

**'Finale' (Allegro energico, sempre ben marcato)**

**COUNTER-SUBJECT**

what custom sternly keeps apart:  
all mankind become brothers  
beneath your sheltering wing.

Be enfolded, all ye millions,  
in this kiss of the whole world!  
Brothers, above the canopy of stars  
must dwell a loving Father.

Do you fall down, ye millions?  
In awe of your Creator, world?  
Go seek Him beyond the stars!  
For there assuredly He dwells.

**DOUBLE FUGUE**

**(on the 'Freude' and 'Seid umschlungen' themes simultaneously)**

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmliche, dein Heiligtum!  
Seid umschlungen, Millionen,  
diesen Kuss der ganzen Welt!  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Brüder, über'm Sternenzelt  
muss ein lieber Vater wohnen.

O joy, pure spark of God,  
daughter from Elysium,  
with hearts afire, divine one,  
we come to your sanctuary.  
Be enfolded, all ye millions,  
In this kiss of the whole world!  
Do you fall down, ye millions?  
In awe of your Creator, world?  
Go seek Him beyond the stars!  
Brothers, above the canopy of stars  
must dwell a loving Father.

**CODA (Allegro ma non tanto – Poco adagio – Poco allegro)**

Freude, Tochter aus Elysium!  
Deine Zauber binden wieder  
was die Mode streng geteilt!  
alle Menschen werden Brüder  
wo dein sanfter Flügel weilt.

**(Prestissimo)**

Seid umschlungen, Millionen,  
diesen Kuss der ganzen Welt!  
Brüder, über'm Sternenzelt  
muss ein lieber Vater wohnen.  
Freude, schöner Götterfunken!  
Tochter aus Elysium!  
Freude, schöner Götterfunken!

O joy, daughter from Elysium!  
Your heavenly powers reunite  
what custom sternly keeps apart!  
All mankind become brothers  
beneath your sheltering wing.

Be enfolded, all ye millions,  
In this kiss of the whole world!  
Brothers, above the canopy of stars  
must dwell a loving Father.  
O joy, pure spark of God!  
Daughter from Elysium!  
O joy, pure spark of God!

TEXT BY FRIEDRICH VON SCHILLER  
TRANSLATION ANTHONY CANE © 2001/2006



A young woman with dark hair pulled back, wearing a black off-the-shoulder dress, is the central focus. She is holding a violin and looking slightly to her right with a thoughtful expression. In the background, several other people in formal attire (tuxedos and black dresses) are visible, some looking in the same direction as the woman. The lighting is dramatic, typical of a concert hall.

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## Edo de Waart *conductor*

---

Music Director of the New Zealand Symphony Orchestra, Edo de Waart is also Conductor Laureate of the Antwerp Symphony Orchestra (formerly the Royal Flemish Philharmonic), Netherlands Radio Philharmonic Orchestra and Milwaukee Symphony Orchestra. He was Chief Conductor and Artistic Director of the Sydney Symphony Orchestra, 1994–2003.

In addition, he was previously Music Director of the San Francisco Symphony, Minnesota Orchestra, Hong Kong Philharmonic, Rotterdam Philharmonic Orchestra, and Chief Conductor of The Netherlands Opera. His extensive career in opera has included appearances at Bayreuth, the Royal Opera House Covent Garden, Grand Théâtre de Genève, Opéra de Bastille, the Metropolitan Opera and Santa Fe.

Besides these appearances with the Sydney Symphony Orchestra, the 2018/19 season sees Edo de Waart conduct the Minnesota Orchestra, and Hong Kong and Rotterdam philharmonic orchestras, and make his annual appearance with the Netherlands Radio Philharmonic. He recently conducted the San Diego Symphony Orchestra in the opening two weeks of their 2018-19 season where he was joined by Lang Lang for a gala performance. He will return later in the season to conduct music of Barber and Mahler with soprano, Joelle Harvey. He will also conduct the Houston and Kansas City symphony orchestras as well as return to the NHK Symphony Orchestra. He will

make other guest appearances with the Finnish Radio and Iceland symphony orchestras.

Edo de Waart's extensive catalogue includes recent recordings such as Henderickx' Symphony No.1 and Oboe Concerto, and Mahler's Symphony No.1 and Elgar's *Dream of Gerontius*, both with the Royal Flemish Philharmonic. Other notable recordings include the premiere CD recording of John Adams' opera, *Nixon in China*. With the Sydney Symphony Orchestra he recorded the music of Schoenberg, Stravinsky, Peter Sculthorpe, Graeme Koehne and Carl Vine, among others.

A renowned orchestral trainer, he has been involved with projects working with talented young players at the Juilliard and Colburn Schools, and the Music Academy of the West in Santa Barbara. In January 2001 Edo de Waart was awarded the Australian Centenary Medal 'for service to Australian society and the advancement of music'. In May 2005, he was appointed an Honorary Officer of the Order of Australia.

He last conducted the Sydney Symphony Orchestra in 2015 in works of Wagner, Jongen and Richard Strauss.



© ADAM ULRICH

## Amanda Majeski

soprano

---

Amanda Majeski's 2018-19 season began with performances of Mozart's *Requiem* as part of *Music of the Baroque* in Chicago. Following these Sydney appearances, she sings Britten's *War Requiem* with the Colorado Symphony Orchestra, makes her debut at the Royal Opera House, Covent Garden singing the title role in Janáček's *Kát'a Kabanová*, and makes her house debut and role debut at Stuttgart Opera in a new production of Gluck's *Iphigénie en Tauride*. She later returns to Santa Fe Opera as Fiordiligi in *Così fan tutte*.

Amanda Majeski's roles include *The Marriage of Figaro*'s Countess Almaviva, a role in which she made her Metropolitan Opera debut on the opening night of the 2014-2015 season. Other roles include Vitellia in *La clemenza di Tito*, Eva in *The Mastersingers of Nuremberg*, the Marschallin in *Der Rosenkavalier*, Marta in Mieczysław Weinberg's *The Passenger* and Rusalka. On the concert stage, Amanda Majeski recently made her debut with the Hong Kong Philharmonic as Gutrune in *Götterdämmerung* conducted by Jaap van Zweden. She has appeared with the Los Angeles Philharmonic at the Hollywood Bowl in Beethoven's Ninth Symphony.

Amanda Majeski holds degrees from the Curtis Institute of Music and Northwestern University. Awards include the George London Foundation Award.



© ROBERT CATTO

## Caitlin Hulcup

mezzo-soprano

---

Australian-born Caitlin Hulcup is an international soloist with a career featuring major roles in Handel, Mozart, Rossini and Richard Strauss. She sang her first Octavian in *Der Rosenkavalier* under Zubin Mehta in Florence, reprising this role for the Bolshoi Theatre Moscow and Beijing's National Centre for the Performing Arts. She has sung Rosina (*The Barber of Seville*) at Vienna State Opera, Calbo (*Maometto II*) at Garsington, Donna Elvira (*Don Giovanni*) in Valencia, Sesto (*La clemenza di Tito*) in Taipei and Idamante in *Idomeneo* in Lisbon. She recently sang Iseult in Frank Martin's *Le Vin herbé* (Welsh National Opera) and Penelope in *The Return of Ulysses* (Royal Opera House, Covent Garden). She has performed with early music specialists including René Jacobs, Christian Curnyn, and Alan Curtis. Recordings include *Belshazzar* with William Christie (singing Cyrus), *Artaxerses* with Ian Page (Arbaces), the title role in Vivaldi's *Griselda* and Irene in Handel's *Theodora* with Erin Helyard, and in *Iphigénie en Tauride* with Antony Walker. In concert, she has recently sung Romeo in *I Capuleti e i Montecchi* for Victorian Opera, Ravel's *Shéhérazade* in Austria, Mahler's Second Symphony in Singapore and Purcell's *Dido* at the Barbican. Upcoming productions include *Orfeo ed Euridice* (Helsinki) and *Radamisto* (Washington and New York).



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## Kim Begley

tenor

---

After initial training and experience as an actor, Kim Begley joined the Royal Opera House, Covent Garden as a principal tenor and sang more than 30 roles over six seasons. He has since returned in productions such as *Wozzeck* (Drum Major), *Die Walküre* (Siegmund), *Billy Budd* (Captain Vere) and Szymanowski's *King Roger* (Edrisi).

Kim Begley has been a regular guest at such prestigious houses as Opéra national de Paris, Lyric Opera of Chicago, and La Scala Milan. In 2000, under the late Giuseppe Sinopoli, he made his debut at the Bayreuth Festival as Loge in *Das Rheingold*.

He made his debut at The Metropolitan Opera in 2003 as Laca in Janáček's *Jenůfa* under Vladimir Jurowski. He sang his first Florestan (*Fidelio*) under Sir Simon Rattle at the Glyndebourne Festival and his first Peter Grimes for De Nederlandse Opera under Edo de Waart. His first Parsifal (with English National Opera) was nominated for an Olivier Award.

Recent seasons have brought further new roles to Kim Begley's already-extensive repertoire, including Polonius in Brett Dean's *Hamlet* for Glyndebourne and the Adelaide Festival. In 2014 he sang Aegisthus in concert performances of *Elektra* with the Sydney Symphony Orchestra and David Robertson.



© MARCO GUERRA

## Shenyang

bass-baritone

---

Shenyang studied at the Shanghai Conservatory of Music and went on to graduate from The Juilliard School, the Salzburg Young Artist Project and to join the Metropolitan Opera's Lindemann Young Artist Programs.

His roles have included the title role in *The Marriage of Figaro* at Beijing's National Centre for the Performing Arts and Seattle Opera, and Alidoro in Rossini's *La cenerentola* at the Glyndebourne Festival, Bavarian State Opera, Opernhaus Zürich and Washington National Opera. He appeared as Garibaldi in Handel's *Rodelinda* under Harry Bicket – released on DVD – and as Masetto in *Don Giovanni* under Sir Andrew Davis. In concert he has appeared with orchestras such as the New York Philharmonic, New Japan Philharmonic, Swedish Radio Symphony Orchestra, and Boston Symphony Orchestra.

Recent appearances have included Jokanaan in *Salome* with the Polish National Radio Symphony Orchestra, the world premiere of Tan Dun's *Buddha Passion* at the Dresden Music Festival, a work he will reprise with Dudamel and the Los Angeles Philharmonic in 2019, and Gunther in a concert performance of *Götterdämmerung* with the Hong Kong Philharmonic and Jaap van Zweden. He most recently appeared with the Sydney Symphony Orchestra in 2015 performances of Beethoven's *Missa solemnis* conducted by David Robertson.

## Sydney Philharmonia Choirs

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard and develops the talents of those with a passion for singing. Founded in 1920, it has become Australia's finest choral organisation and performs regularly at the Sydney Opera House. Led by Brett Weymark, Sydney Philharmonia Choirs comprises four choirs performing repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own annual season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002 it was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs perform in the SSO's subscription series every year, most recently performing Brahms choral songs, *Pelléas et Mélisande*, Mahler Three and *Daphnis et Chloé*, and appearing in the annual Last Night of the Proms. Collaborations in 2018 include a Bernstein program, Verdi's Requiem and Beethoven Nine. Highlights of Sydney Philharmonia Choir's own 2018 concert series include Haydn's *Creation*, Bernstein's *Candide* and Carols at the House.

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



PHOTO: ROLAND KAY-SMITH

### **BRETT WEYMARK** *Artistic and Music Director*

---

Brett Weymark is one of the foremost choral conductors in Australia. He studied singing at Sydney University and conducting at the Sydney Conservatorium as well as in England, Europe and America. Since becoming Music Director in 2003, he has conducted Sydney Philharmonia Choirs in performances nationally and internationally, as well as the SSO and numerous Australian orchestras. He has also prepared choruses for notable conductors as Charles Mackerras, Zubin Mehta and Simon Rattle, and under his direction, the choir won a 2010 Helpmann Award and was nominated for a 2010 Limelight Award. He has premiered works by some of Australia's leading composers, and with the development of programs such as Singing at the House, Festival Chorus and the annual ChorusOz, he is an unwavering champion of Australian choral music. In 2001 he was awarded an Australian Centenary Medal.



### **ELIZABETH SCOTT** *Music Director VOX*

---

Currently Music Director of VOX, Sydney Philharmonia's young adult choir, Elizabeth Scott is an enigmatic and skilful conductor who has led VOX to great success since 2008. Previously the Assistant Chorus Master and Acting Music Director of Sydney Philharmonia Choirs, Elizabeth truly shines as the leader of the next generation of choral singers. Passionate about young performers, Elizabeth is currently the Music Performance Projects Officer (Secondary Choral Music / Instrumental Music) for The Arts Unit, a specialist branch of the NSW Department of Education. She was also the Director of Vocal and Choral Studies at the Conservatorium High School from 2012 to 2013, and is the Choral Conductor for the Schools Spectacular, since 2009, and is the conductor of the NSW Public Schools Singers.

## Sydney Philharmonia Choirs

Brett Weymark *Chorus Master*

Elizabeth Scott *Chorus Master*

Claire Howard Race *Chorus Master*

Kate Johnson *Rehearsal Conductor and Pianist*

Estella Roche, *Rehearsal Pianist*

Hannah Mason, *General Manager*

### SOPRANO

Alexandra Little	Julie Dowsley	Vitor Cortes-Borges	Philip Crenigan
Shelley Andrews	Alison Dutton	Giles Donovan	Robert Cunningham
Denea Bascombe	Helen Esmond	Paul Ferris	Benoit Deney
Georgina Bitcon	Jennifer Gillman	Marlowe Fitzpatrick	James Devenish
Anne Blake	Jenny Harry	Kieran Gleeson	Tom Forrester-Paton
Olga Bodrova	Kathryn Harwood	Tony Green	Paul Green
Simone Brereton	Vesna Hatezic	Nick Hazell	Eric Hansen
Pam Cunningham	Cara Hitchins	Emanuel Kunick	Derek Hodgkins
Rouna Daley	Tracey Jordan	Selwyn Lemos	David Jacobs
Vanessa Downing	Marita Lacota	Joao Lourenco	Martin Kuskis
Rachel Evans	Rachel Maiden	Dimitry Moraitis	Philip Lentz
Jessica Franke	Janice McKeand	Patrick Shearer	Johann Loibl
Rebecca Gladys-Lee	Maggie McKelvey	Martin Stebbings	Chris May
Natalie Gooneratne	Tijana Miljovska	Robert Thomson	Jason McFarland
Judith Gorry	Marj O'Callaghan	Nicholas Tong	Mark McGoldrick
Belinda Griffiths	Debbie Scholem	Michael Wallach	Samuel Morrell-Feitelberg
Keryn Hassall	Johanna Segall	Alex Walter	Neal Morris
Kellie Hewitt-Taylor	Jan Shaw	Mark Wong	Eric Nelson
Annabel Jeffery	Sheli Wallach	<b>BASS</b>	Rafi Owen
Miriam Jeffery	Jaimie Wolbers	Jock Baird	Peter Poole
Amy Jelacic	William Yaxley	Dominic Blake	Allan Redpath
Sue Justice	Lucy Yu	Edwin Carter	Michael Ryan
Yi-Hsia Koh	<b>TENOR</b>	Gordon Cheng	Andrew Skinner
Karolina Kulczynska-Le Breton	Lucas Azevedo	Andy Clare	David Wood
Timothea Lau	Joshua Borja	Julian Coghlan	Jonathan Wood
Jessica Lee	Langzi Chiu	Daryl Colquhoun	Stephen Young
	Daniel Comarmond	Paul Couvret	



# SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



## 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 five 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.

2018 is David Robertson's fifth season 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  
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**Andrew Haveron**

CONCERTMASTER  
SUPPORTED BY VICKI OLSSON

## FIRST VIOLINS

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CONCERTMASTER

### Sun Yi

ASSOCIATE CONCERTMASTER

### Kirsten Williams

ASSOCIATE CONCERTMASTER

Sophie Cole

Claire Herrick

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Sercan Danis<sup>o</sup>

Elizabeth Jones<sup>o</sup>

Lachlan O'Donnell<sup>o</sup>

Emily Qin<sup>o</sup>

Cristina Vaszilcsin<sup>o</sup>

Madeleine Boud\*

Lerida Delbridge

ASSISTANT CONCERTMASTER

### Fiona Ziegler

ASSISTANT CONCERTMASTER

Jenny Booth

Brielle Clapson

Nicola Lewis

Anna Skálová

Léone Ziegler

## SECOND VIOLINS

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PRINCIPAL

### Marina Marsden

PRINCIPAL

### Marianne Edwards

ASSOCIATE PRINCIPAL

Alice Bartsch

Victoria Bihun

Rebecca Gill

Emma Hayes

Shuti Huang

Wendy Kong

Stan W Kornel

Benjamin Li

Maja Verunica

Belinda Jezek\*

Benjamin Tjoa\*

Emma Jezek

ASSISTANT PRINCIPAL

Monique Irik

Nicole Masters

## VIOLAS

### Tobias Breider

PRINCIPAL

### Anne-Louise Comerford

ASSOCIATE PRINCIPAL

Sandro Costantino

Rosemary Curtin

Graham Hennings

Stuart Johnson

Justine Marsden

Felicity Tsai

Leonid Volovelsky

Jacqueline Cronin\*

Andrew Jezek\*

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Fenella Gill

Timothy Nankervis

Christopher Pidcock

David Wickham

Paul Ghica\*

Umberto Clerici

PRINCIPAL

Elizabeth Neville

Adrian Wallis

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PRINCIPAL

### Alex Henery

PRINCIPAL

David Campbell

Benjamin Ward

Josef Bisits\*

Matthew Cave\*

Alanna Jones<sup>†</sup>

John Keene<sup>o</sup>

Steven Larson

Richard Lynn

Jaán Pallandi

## FLUTES

### Francisco Lopez\*

PRINCIPAL

Carolyn Harris

### Rosamund Plummer

PRINCIPAL PICCOLO

Emma Sholl

Acting Principal

## OBOES

### Diana Doherty

PRINCIPAL

Shefali Pryor

ASSOCIATE PRINCIPAL

David Papp

### Alexandre Oguey

PRINCIPAL COR ANGLAIS

## CLARINETS

Christopher Tingay

### Alexander Morris

PRINCIPAL BASS CLARINET

Francesco Celata

ACTING PRINCIPAL

## BASSOONS

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PRINCIPAL

### Matthew Wilkie

PRINCIPAL EMERITUS

Fiona McNamara

### Noriko Shimada

PRINCIPAL CONTRABASSOON

## HORNS

### Ben Jacks

PRINCIPAL

Euan Harvey

Marnie Sebire

Jenny McLeod-Sneyd\*

Geoffrey O'Reilly

PRINCIPAL

Rachel Silver

## TRUMPETS

Sarah Wilson\*

Daniel Henderson<sup>o</sup>

### David Elton

PRINCIPAL

Paul Goodchild

ACTING PRINCIPAL

Anthony Heinrichs

## TROMBONES

### Scott Kinmont

ASSOCIATE PRINCIPAL

Nick Byrne

### Christopher Harris

PRINCIPAL

### Ronald Prussing

PRINCIPAL

## TUBA

### Steve Rossé

PRINCIPAL

## TIMPANI

### Mark Robison

ACTING PRINCIPAL

## PERCUSSION

### Rebecca Lagos

PRINCIPAL

Timothy Constable

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David Robertson

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 Kim & Megan Kemmis  
 Mrs Leslie Kennedy  
 In memory of  
 Bernard M H Khaw  
 Dr Henry Kilham  
 Jennifer King  
 Mr & Mrs Gilles Kryger  
 Mr Patrick Lane  
 The Laing Family  
 Ms Sonia Lal  
 Elaine M Langshaw  
 Dr Leo & Mrs Shirley Leader  
 Mr Cheok F Lee  
 Peter Leow & Sue Choong  
 Mrs Erna Levy  
 Liftronic Pty Ltd  
 Joseph Lipski  
 Helen Little  
 Norma Lopata  
 Kevin McDonald  
 Frank Machart  
 Alastair McKean  
 Ms Margaret McKenna  
 Melvyn Madigan  
 Mrs Silvana Mantellato  
 Ms Kwok-Ling Mau  
 Louise Miller  
 Mr John Mitchell  
 Kevin Newton Mitchell  
 Robert Mitchell  
 Howard Morris

Alan Hauserman & Janet Nash  
 Mr John R Nethercote  
 Mrs Janet & Mr Michael Neustein  
 Mr Davil Nolan  
 John & Verity Norman  
 Mr Graham North  
 Paul O'Donnell  
 Mr Edmund Ong  
 Kate Parsons  
 Dr Kevin Pedemont  
 Michael Quailey  
 Suzanne Rea &  
 Graham Stewart  
 Kim & Graham Richmond  
 Dr Peter Roach  
 Mr David Robinson  
 Alexander & Rosemary Roche  
 Mr Michael Rollinson  
 Agnes Ross  
 Mrs Audrey Sanderson  
 Garry E Scarf & Morgie Blaxill  
 Mr Tony Schlosser  
 Lucille Seale  
 Peter & Virginia Shaw  
 Alison Shillington & the late David  
 Shillington  
 Mrs Diane Shteinman AM  
 Dr Evan Siegel  
 Margaret Sikora  
 Jan & Ian Sloan  
 Maureen Smith  
 Ann & Roger Smith  
 Charles Solomon  
 Titia Sprague  
 Mrs Jennifer Spitzer  
 Robert Spry  
 Cheri Stevenson  
 Fiona Stewart  
 Dr Vera Stoermer  
 Margaret & Bill Suthers  
 Mr Ian Taylor  
 Mr Ludovic Theau  
 Alma Toohey  
 Hugh Tregarthen  
 Ms Laurel Tsang  
 Gillian Turner & Rob Bishop  
 Ms Kathryn Turner  
 Ross Tzannes  
 Mr Thierry Vancaillie  
 Jan & Arthur Waddington  
 Ronald Walledge  
 In memory of Don Ward  
 Claire Whittle  
 Mrs Bernadette Williamson  
 Jane Sarah Williamson  
 Peter Williamson  
 Mr D & Mrs H Wilson  
 Dr Wayne Wong  
 Mrs Sue Woodhead  
 Sir Robert Woods  
 Ms Roberta Woolcott  
 Dawn & Graham Wornor  
 Mr John Wotton  
 Ms Lee Wright  
 Ms Juliana Wusun  
 Paul Wyckaert  
 Anne Yabsley  
 L D & H Y  
 Michele & Helga Zwi  
 Anonymous (52)

## SSO Vanguard

Sydney Symphony Vanguard is an adventurous way to demonstrate your commitment to supporting a secure future for orchestral music and live performance. A membership program for the musically curious, Vanguard is your ticket to join the Sydney Symphony community.

### VANGUARD COLLECTIVE

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

### VANGUARD MEMBERS

Laird Abernethy  
 Luan Atkinson  
 Attila Balogh  
 Natalie Bascur  
 Jemma Basso  
 Andrew Baxter  
 Dr Victoria Beyer  
 Adam Blake  
 Deryn Bliss  
 Daniel Booth  
 Dr Andrew Botros  
 Georgia Branch  
 Christie Brewster  
 Nikki Brown  
 Chloe Burnett  
 Sandra Butler  
 Alicia Cabrera  
 Jacqueline Chalmers  
 Tony Chalmers  
 Dharma Chandran  
 Tanya Costello  
 Michelle Cottrell  
 Alex Cowie  
 Anthony Cowie  
 Peter Creeden  
 Alastair & Jane Currie  
 Shevi de Soysa  
 Emily Elliott  
 Roslyn Farrar  
 Andrea Farrell  
 Matthew Fogarty  
 Matthew Garrett & Courtney  
 Thomason  
 Sam Giddings  
 Julia Glaser  
 Jeremy Goff & Amelia Morgan-Hunn  
 Lisa Gooch  
 Joelle Goudsmit  
 Janice Hailstone  
 Jennifer Hoy  
 Katie Hryce  
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 Amelia Johnson  
 Virginia Judge  
 Aernout Kerbert  
 Dr John Lam-Po-Tang

Robert Larosa  
 Gabirel Lopata  
 Sabrina Meier  
 Jemma Morris  
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 Rod Naylor  
 Julia Newbould  
 Alex Nicholas  
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 Simon Oaten  
 Adrian O'Rourke  
 Connie Picos  
 Samyuktha Pillai  
 Joel Pinkham  
 Neil Power  
 Kate Quigg  
 John Quinn  
 Jane Robertson  
 Alvaro Rodas Fernandez  
 Wouter Roesems  
 Mary Sabin  
 Rachel Scanlon  
 Cassandra Scott  
 Vanessa Louise Sheedy  
 Daniel Soo  
 Tim Steele  
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 Luke Storrier  
 Ben Sweeten  
 Sandra Tang  
 Ian Taylor  
 Kimon Tellidis  
 Robyn Thomas  
 Russell Van Howe & Simon Beets  
 Amanda Verratti  
 Aurora Voss  
 James Whelan  
 Irene Willis  
 Adrian Wilson  
 Dr Danika Wright  
 Jessica Yu  
 Yvonne Zammit



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 Create NSW.

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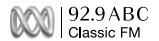
GOLD PARTNERS



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