



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Benjamin Grosvenor in Recital

2018



INTERNATIONAL PIANISTS IN RECITAL

MON 17 SEP, 7PM

THEME
VARIATIONS
PIANO SERVICES



Principal Partner

SEPTEMBER



Ashkenazy's Romeo and Juliet

Steinbacher plays Bruch

TCHAIKOVSKY Romeo and Juliet – Fantasy Overture

BRUCH Violin Concerto No.1

PROKOFIEV Romeo and Juliet: Suite

Vladimir Ashkenazy conductor

Arabella Steinbacher violin

APT Master Series

Wed 19 Sep, 8pm

Fri 21 Sep, 8pm

Sat 22 Sep, 8pm

Sydney Opera House



Tchaikovsky Cello Favourites

Ashkenazy conducts Strauss

TCHAIKOVSKY Andante cantabile
for cello and strings

TCHAIKOVSKY Rococo Variations

R STRAUSS Symphonia domestica

Vladimir Ashkenazy conductor

Gautier Capuçon cello

Thursday Afternoon Symphony

Thu 27 Sep, 1.30pm

Emirates Metro Series

Fri 28 Sep, 8pm

Great Classics

Sat 29 Sep, 2pm

Sydney Opera House



Principal Partner

OCTOBER



The Last Days of Socrates

Haydn's Philosopher

MENDELSSOHN The Fair Melusina – Overture

HAYDN Symphony No.22 [The Philosopher]

DEAN (Text by Graeme William Ellis)

The Last Days of Socrates

Brett Dean conductor

Peter Coleman-Wright baritone

Andrew Goodwin tenor

Sydney Philharmonia Choirs

Thursday Afternoon Symphony

Thu 11 Oct, 1.30pm

Emirates Metro Series

Fri 12 Oct, 8pm

Sydney Opera House



Principal Partner



**Thibaudet plays the
Egyptian Concerto**

With Sibelius 2

DEBUSSY Prelude to the Afternoon of a Faun

SAINT-SAËNS Piano Concerto No.5 (Egyptian)

SIBELIUS Symphony No.2

Jukka-Pekka Saraste conductor

Jean-Yves Thibaudet piano

APT Master Series

Wed 17 Oct, 8pm

Fri 19 Oct, 8pm

Sat 20 Oct, 8pm

Sydney Opera House



Beethoven Nine

Ode to Joy

HAYDN Symphony No.104 [London]

BEETHOVEN Symphony No.9

Edo de Waart conductor

Amanda Majeski soprano

Caitlin Hulcup mezzo-soprano

Kim Begley tenor

Sydney Philharmonia Choirs

Thursday Afternoon Symphony

Thu 25 Oct, 1.30pm

Emirates Metro Series

Fri 26 Oct, 8pm

Great Classics

Sat 27 Oct, 2pm

Sydney Opera House



Principal Partner



French Fellowship

Stravinsky's Pulcinella

POULENC Suite française

RAVEL Three Poems by Stéphane Mallarmé

STRAVINSKY Pulcinella: Suite

Roger Benedict conductor

Caitlin Hulcup mezzo-soprano

2018 Sydney Symphony Orchestra Fellows

Musicians of the Sydney Symphony Orchestra

Tea & Symphony

Fri 26 Oct, 11am

Sydney Opera House

WELCOME



Dear Music Lovers,

With an impressive year so far, we are honoured to present the final concert of the 2018 Sydney Symphony Orchestra International Pianists in Recital series. This series continues to inspire audiences by bringing together a collection of extraordinary artists from around the world, with an equally memorable program.

Internationally recognised for our expertise in tuning, servicing, restorations and sales we are passionate about pianos and love the work we do. Our commitment is to support our arts community by providing a high standard of instrumental workmanship on the concert stage. This high standard of technique and care allows us to be on the forefront of the international concert stage, which continues to showcase celebrated artists at this outstanding venue. It is a privilege for us to look after the magnificent instrument you see before you.

To celebrate our 15-year partnership with the SSO we are delighted to announce our upcoming piano sale featuring pre-owned Steinway & Son's pianos, plus other brands in new and pre-owned models at every budget. In recognition of our partnership and our philanthropic values, we will be donating part of the proceeds to the orchestra's Learning & Engagement program. This rare opportunity to acquire a unique and beautiful piano will be held at our store from 21-23 September. To register your interest please visit our website.

We hope that you enjoy tonight's recital and look forward to seeing you again in the new year for another exciting program of new artists and venues across Sydney.



A handwritten signature in black ink that reads "Ara Vartoukian".

Ara Vartoukian OAM
Director, Theme & Variations
Piano Services
Piano Technician



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

INTERNATIONAL PIANISTS IN RECITAL

PRESENTED BY THEME & VARIATIONS

MONDAY 17 SEPTEMBER, 7PM

CITY RECITAL HALL

Benjamin Grosvenor in Recital

JOHANN SEBASTIAN BACH (1685–1750)

French Suite No.5 in G major, BWV 816

Allemande

Courante

Sarabande

Gavotte

Bourrée

Loure

Gigue

Pre-concert talk by David Larkin in the first floor Reception Room, 6.15 pm.

Estimated durations: 21 minutes, 15 minutes, 20-minute interval, 8 minutes, 15 minutes, 22 minutes.

The recital will conclude at approximately 9pm.

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Sonata No.13 in B flat major, K.333

Allegro

Andante cantabile

Allegretto grazioso

COVER PHOTO: Sophie Wright/Decca

INTERVAL

FRÉDÉRIC CHOPIN (1810–1849)

Barcarolle in F sharp major, Op.60

ENRIQUE GRANADOS (1867–1916)

Two pieces from *Goyescas*:

Los requiebros

Quejas ó La maja y el ruiseñor

MAURICE RAVEL (1875–1937)

Gaspard de la Nuit – Three poems for piano according to Aloysius Bertrand

Ondine

Le gibet (The gallows)

Scarbo

PRESENTING PARTNER

**THEME &
VARIATIONS**
PIANO SERVICES



Principal Partner



Alexander Garvrylyuk



THEME &
VARIATIONS
PIANO SERVICES

Elio Villafranca



Joyce Yang

Own a Steinway with a story

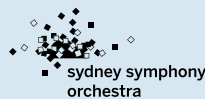
This 3 day sales event features one of a kind pre-owned Steinway pianos plus much more. Don't miss your opportunity to own an instrument of unique provenance.

Come to the store that Steinway artists choose to visit.

On Sale by appointment only
21–23 September, 2018.

Call 02 9958 9888 or visit
themeandvariations.com.au/sale

Sale includes: Pre-owned Steinway pianos and also Boston, Essex, Ibach, Bechstein, Yamaha, Kawai & Wertheim in new and pre-owned models. Sale in-store only and while stocks last.



Proud supporter of the Sydney Symphony Orchestra for 15 years



© PATRICK ALLEN

Benjamin Grosvenor

piano

British pianist Benjamin Grosvenor is internationally recognised for electrifying performances and insightful interpretations. His virtuosic command over the most strenuous technical complexities underpins the remarkable depth and understanding of his musicianship. He is renowned for his distinctive sound, described as 'poetic and gently ironic, brilliant yet clear-minded, intelligent but not without humour, all translated through a beautifully clear and singing touch' (The Independent), making him one of the most sought-after young pianists in the world.

Benjamin Grosvenor first came to prominence as the outstanding winner of the Keyboard Final of the 2004 BBC Young Musician Competition at the age of eleven. Since then, he has become an internationally regarded pianist performing with orchestras across the world, including the Boston and Chicago Symphony Orchestras, Filarmonica della Scala, Gürzenich Orchestra Cologne, the London Symphony Orchestra and the New York Philharmonic under the baton of such esteemed conductors as Riccardo Chailly, Sir Mark Elder,

Emmanuel Krivine, Gianandrea Noseda, François-Xavier Roth, Esa-Pekka Salonen, Nathalie Stutzmann and Michael Tilson Thomas. A BBC New Generation Artist from 2010-12, Benjamin has performed at the BBC Proms on a number of occasions and in 2015 starred at the Last Night, performing Shostakovich's Piano Concerto No.2 with the BBC Symphony Orchestra and Marin Alsop.

In 2011, he signed to Decca Classics, becoming the youngest British musician ever to sign to the label and the first British pianist to sign to the label in almost 60 years. During his sensational career to date, he has also received Gramophone's Young Artist of the Year and Instrumental Award, a Classic Brits Critics' Award, UK Critics' Circle Award for Exceptional Young Talent, a Diapason d'Or Jeune Talent Award and a Fellowship from the Royal Academy of Music. In 2016 he was announced as the inaugural recipient of The Ronnie and Lawrence Ackman Classical Piano Prize with the New York Philharmonic.

ABOUT THE MUSIC

Johann Sebastian Bach

French Suite No.5 in G major, BWV 816

Allemande

Courante

Sarabande

Gavotte

Bourrée

Loure

Gigue

How do we think of Johann Sebastian Bach? As the greatest of baroque masters, of course. As a devout Lutheran who composed cantatas and passions – sacred music of tremendous power. An organist capable of the spectacular Toccata and Fugue in D minor. The composer of the Brandenburg Concertos. Famously the father of 22 children, and the teacher of many young musicians.

It was likely as a teacher that Bach came to compose the French Suites (not his name for them). The earliest drafts date from 1722, although some movements may have been written earlier, and the set was completed by about 1725. Each one takes the form of a suite of characteristic dances, imported from the French court, with the *allemande*, *courante*, *sarabande* and *gigue* providing the core of the suite, augmented by other dances such as the *gavotte* and *minuet*. The influences here are Jean-Baptiste Lully and, especially, François Couperin, and the prevailing style is tuneful and relatively simple in texture, approaching the popular *style galant*.

In other respects, however, the suites are not particularly French, and we may never know why F.W. Marpurg chose to label them so in 1762. Most obviously, the suites lack the majestic *ouverture* typically found at the front of French suites (the first movement of the Keyboard Partita No.4 in D is a fine example). And, ironically, the dances in the *English Suites* are often truer to their French models. In the French Suite No.5, for example, the *Courante* is closer in feel to the lively Italian *corrente* than its more deliberate French cousin.

This suite might lack an *ouverture* but the *Allemande* serves a similar function. It has the character of a prelude, with a flowing stream of notes, but the 'dotted' rhythms (in which a long note is followed by a short note for a snappy effect) make a discreet nod to the French overture style.

The *Courante* races along, while the *Sarabande* is sedate and elegant, with delicate ornamentation – 'grace notes' – in the French style.

Keynotes

BACH

Born Eisenach, 1685

Died Leipzig, 1750



© ELIAS GOTTLLOB HAUGSMANN

In his lifetime Johann Sebastian Bach was renowned as an organist; in the century after his death his name was kept alive by enthusiasts, and then – spurred in part by Mendelssohn's revival of the Matthew Passion – he gained new and enduring fame as a great master of the baroque era.

His career has been defined by three major periods of employment. In 1708, he became court organist in Weimar, but when he was passed over for a promotion, it was time to move on, and in 1717 Prince Leopold of Anhalt-Cöthen offered him a Kapellmeister post. It wasn't an easy departure: the Duke of Weimar briefly placed him under arrest!

In Cöthen, where the young prince 'loved and understood music' and the orchestra was a fine one, Bach composed much instrumental music, including the Brandenburg concertos. In 1722 he applied for the post of cantor at the school attached to the Thomas Church in Leipzig. He wasn't the town council's first choice, but he won the job and spent the remaining 27 years of his life in Leipzig: teaching, performing, organising the musical life of the church and composing his great series of church cantatas.

The *Gavotte* is the first of three 'optional' dances in this suite. Its distinguishing characteristic is the two-count upbeat. It is followed by the *Bourrée*, with its lively melody above a rapidly moving left hand part. The *Loure* is a slow version of the gigue (or jig) and the name alludes to a kind of musette or French bagpipe, although Bach does nothing so obvious as provide a folk-style drone.

The final *Gigue* is perhaps the best-known movement from this suite. True to the dance style, it skips along at a fast tempo, but Bach gives it gravity by writing it as a three-voice fugue – each part entering in turn, beginning with the highest.

YVONNE FRINDLE

SYDNEY SYMPHONY ORCHESTRA © 2013

Wolfgang Amadeus Mozart

Piano Sonata No.13 in B flat major, K.333

Allegro

Andante cantabile

Allegretto grazioso

Virtuoso pianists, even some not usually associated with Mozart's music, seem to gravitate to this sonata (Horowitz, for example). No wonder. Mozart was a virtuoso himself, and this sonata was his concert display piece. Virtuosity is expected in concertos, rather than in the more intimate medium of the classical sonata, but for Mozart there were fewer opportunities for concerto than for solo performance. He first reserved this sonata for his own use, before allowing its publication in Vienna during the summer of 1784. Partly because it begins with an obvious reminiscence of a sonata by Johann Christian Bach (Op.17 No.4), this sonata by Mozart was long thought to date from soon after he met, for the last time, that composer, in Paris during 1778. But study of the handwriting and the watermarks suggests the music was written in 1783 during Mozart's return to Vienna, via Linz, from his first visit to Salzburg after his marriage. Neither the sonata nor the 'Linz' Symphony Mozart composed in Linz for a concert reveals any sign of haste.

The reminiscence of the 'London' Bach may be only semi-conscious. The beginning echoes an idea in the polished 'galant' style of that composer, from whom Mozart learnt so much about blending Italian and German idioms. Mozart remarked to his father how when he was composing in a particular key, ideas from Christian Bach would come unbidden to his mind. They never remained untransformed; here a deceptively unassuming opening unfolds into a rich design, and as the development section begins, the music soon, but briefly turns stormy. The movement heard in retrospect seems teeming with ideas, yet holds them in equipoise. A similar

Keynotes

W A MOZART

Born Salzburg, 1756

Died Vienna, 1791

Mozart began to compose at the age of five, and made his debut as a performer a year later. His father, Leopold, genuinely believed that his son was a 'miracle that God had allowed to be born in Salzburg', while being keenly aware of the commercial potential of having a child prodigy to exhibit on tours of London, Paris, and various cities in Italy and the German-speaking world.

The Mozarts were employed by the Prince-Archbishop of Salzburg, but, reaching adulthood, Wolfgang decided to settle to Vienna in 1781.

His career there was largely very successful. Around 1782 he was Vienna's star composer and performer of piano concertos, but composing *The Marriage of Figaro* changed the course of his career, and the nature of opera, forever.

sleight-of-hand shapes the slow movement. The theme again echoes the manner of Christian Bach, as Mozart did in his piano concerto K.414. The transformation comes in the middle section of the sonata's slow movement, with highly coloured ('chromatic') ideas, developed to a pitch of intensity with ornamentation, which continues into the reprise.

In the finale Mozart shows his virtuoso hand as performer and composer, in what amounts to a concerto without orchestra, complete with cadenza (in a YouTube video of a 1995 Munich concert, Friedrich Gulda, a pianist many considered eccentric, may be heard announcing 'Cadenza!' at this moment. He had a point: realizing that's what it was would enhance the listeners' enjoyment.). The re-dating of this sonata locates it as a harbinger of Mozart's great piano concertos of 1784-1786. No wonder virtuosos like to play it.

DAVID GARRETT © 2018

Mozart suffered some financial difficulties in the later 1780s but by 1791 the economy had recovered, and, in the last year of his life, Mozart fulfilled numerous commissions. His death at 35 was probably the result of kidney failure, certainly not poisoning; his burial in a mass grave was in accordance with the practice mandated by the imperial government.



© BARBARA KRAFFT

◀ Posthumous portrait of Mozart by Barbara Kraft

Frédéric Chopin

Barcarolle in F sharp major, Op.60

It is our great good fortune that Chopin, the great lyric poet of the piano, matured early as a composer and that he worked at a time when the piano reigned supreme in Europe and when Paris – where he spent most of his short life – was awash with great pianists such as Liszt, Thalberg, Moscheles and Kalkbrenner, to mention just a few.

Opera was a great love right from the beginning and accounts in part for the quasi-vocal melodic lines which are the stalwart of his piano pieces; he loved Rossini (*The Barber of Seville*), Weber (*Der Freischütz*) and particularly the operas of Bellini. The embellishments to a basic vocal line surely came from listening to the great singers of the day. This kind of singing (*bel canto*, 'beautiful singing'), encompassing full-blooded but flexible melody, is present in all of Chopin but is an especially compelling aspect of his only Barcarolle.

The barcarolle is a boating song, associated with the Venetian gondoliers. Perhaps the most famous example is the duet that begins Act III of Offenbach's *Tales of Hoffmann* ('Beautiful night, oh night of love'). Its musical features are a rocking or swaying rhythm and a gentle character.

Chopin's lilting Barcarolle was published in 1846 and holds its own with the crowning achievements from his final period. The 19th-century writer Wilhelm von Lenz tells of his request to the gifted pianist Carl Tausig to play the piece for him. Tausig promised him that he would, adding: 'That is a performance which must not be undertaken before more than two persons...I love the piece, but take it rarely.' Lenz bought the music and his personal reaction to the piece was not favourable – he thought it was an overblown nocturne, with what he termed a Babel of figuration. But after hearing Tausig play it, he admitted that he was wrong, and that the virtuoso had injected into the 'nine pages of enervating music, of one and same long-breathed rhythm, so much interest, so much motion, so much action' that he was sorry the piece was not longer!

ADAPTED IN PART FROM A NOTE BY LARRY SITSKY
SYDNEY SYMPHONY ORCHESTRA © 2010

Keynotes

CHOPIN

Born Żelazowa Wola, 1810
Died Paris, 1849

Where Franz Liszt's career traces a magnificent arc from prodigy through virtuoso to distinguished composer of large-scale works, his sometime friend and colleague Chopin's seems a story of withdrawal from the concert platform and even from metropolitan society. After he left Poland for France in 1830, his piano music became ever more subtle – more suited to the salon than the concert hall – and he himself became ever more reluctant to perform in front of large audiences.

He contributed to the large-scale form of the sonata, but the more intimate solo genres that he made his own, such as the nocturne, ballade, polonaise or mazurka, often take on their own substantial scale and an amazing intricacy derived in part from the ornate lines of contemporary opera.



Eugène Delacroix portrait of Chopin, 1838.

Enrique Granados

Goyescas:

Los requiebros (The Flirtations)

Quejas ó La maja el ruiseñor (Complaints, or The Maja and the Nightingale)

Granados described the painter Francisco Goya (1746–1828) as ‘the representative genius’ of his country. The Goya that Granados captured in *Goyescas* is not the artist of the War Paintings or the Black Paintings but a younger man, creator of idyllic court paintings and ‘caprichos’, etchings that form wry commentaries on the follies of society.

Central to Goya’s early art were the *majos* and *majas* – dandies, or ‘gallants’, and their vibrant women. These are not impoverished people, but they do belong to the lower classes. The *majos* were part of an idealised Castilian world, a romanticised portrait of old Spain that Granados captured in music as Goya had represented in art. (Granados himself made pencil, ink and pastel sketches in his music notebooks: pretty *majas* in flirtatious poses with titles such as ‘The Maja on the Balcony’ and, tellingly, ‘Dialogue at the Window’, where a caped *majo*, with his back to us, converses through a *reja*, or iron grill, with his *maja*.)

The etching that inspired ‘**Los requiebros**’ (‘Two of a kind’, Capricho No.5) was used as the cover illustration for the first edition of *Goyescas* – it shows a *maja* flirting with a man carrying a sword. In the music the flirtatious mood is represented with teasing stops and starts and changing tempos. Granados quotes a popular love song that would have been instantly recognised by his contemporaries.

‘**Quejas ó La maja el ruiseñor**’ is perhaps the most famous – and rightly celebrated – piece in *Goyescas*. The scene is a conversation between a heartbroken *maja* and a nightingale, which is given its own virtuosic cadenza at the end, a nod to the tradition that the nightingale never repeats itself in song. Alicia de Larrocha – one of Granados’ most ardent champions at the piano – described this piece as ‘the most tender...and at the same time the most intensely passionate’ of Granados’ creations. In it he quotes a haunting Valencian folk tune he’d heard on his travels, and he offers an interpretative instruction for the pianist: to play ‘with the jealousy of a wife and not the sadness of a widow.’

SYDNEY SYMPHONY ORCHESTRA © 2016

Keynotes

GRANADOS

Born Lleida, Spain, 1867

Died English Channel, 1916

‘Granados’ is a Castilian name meaning ‘distinguished’ and, appropriately, Enrique Granados is among the most distinguished of Spanish composers, taking his place with Manuel de Falla and Isaac Albéniz. As a boy he wanted to be an architect, but he was also inspired by a harp-playing neighbour and by the age of 13 showed enough promise as a pianist to embark on a serious program of study in Barcelona. Around this time he discovered the music of Schumann, which he adored; the pianist Alicia de Larrocha described Granados’ spirit as ‘inextricably bound up’ with European Romanticism and the soul of Spain’s folkloric traditions. For many music lovers, his idiom is the most characteristically ‘Spanish’ of all. Granados composed operas and orchestral pieces but is best known for his piano works, in particular the Spanish Dances – the work that first brought him to prominence – and his masterpiece *Goyescas*.



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.

Choose Music.

2019

A year of
spectacular events.

Join us.

2019... An incredible season ahead

Every concert night, when the musicians of the Sydney Symphony Orchestra pick up their instruments, they take musical notations that are fixed on a page and breathe extraordinary life into them. It is their artistry that miraculously brings the score alive.

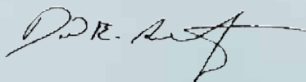
The music we share with you in the Concert Hall tonight is the artistic realisation of pen and ink, ideas on paper – it may be a bit different to how it was in rehearsal, or how it sounds on other nights. That's one of the gifts of live music-making – the shared energy, here and now, makes each performance special.

It's exactly what we strive to achieve each time we present a new season to you – a season that is special, that anticipates the enthusiasm you bring as a music lover, that stimulates your curiosity and inspires you to enjoy more music with us.

The 2019 season is wonderfully diverse. The Season Opening Gala places Diana Doherty – a musical treasure – centre stage with Nigel Westlake's *Spirit of the Wild* oboe concerto, reprising one of the most exciting premieres of my time in Sydney. The operas-in-concert continue with Britten's *Peter Grimes*, headlined by a powerhouse duo – Stuart Skelton and Nicole Car. And, in a first for Australia, an amazing piece of theatre-with-music: Tom Stoppard and André Previn's satirical *Every Good Boy Deserves Favour*.

My final program in 2019 – American Harmonies – brings together all-American showstoppers: the lyrical beauty of Copland's *Appalachian Spring*; a new concerto by Christopher Rouse that showcases the incredible talent of one of our own musicians, bassoonist Todd Gibson-Cornish; and *Harmonielehre* by John Adams – one of the greats and a very dear personal friend. That spirit of warm friendship between you, me and the musicians is so important to our musical community.

Please join us in 2019 and let's celebrate together.



David Robertson

The Lowy Chair of
Chief Conductor and Artistic Director

Highlights – David Robertson Conducts

- | | |
|-----------------|---|
| FEBRUARY | Season Opening Gala – Diana Doherty performs Westlake
The Sydney Symphony Orchestra
and Jazz at Lincoln Center Orchestra |
| JUNE | Lang Lang Gala Performance – Mozart Piano Concerto No.24 |
| JULY | Britten's <i>Peter Grimes</i>
with Stuart Skelton and Nicole Car |
| AUGUST | Keys to the City Festival
Kirill Gerstein – piano concertos by Grieg, Ravel and Gershwin |
| NOVEMBER | André Previn and Tom Stoppard's <i>Every Good Boy Deserves Favour</i> – A play for actors and orchestra
with Mitchell Butel and Martin Crewes

American Harmonies – Adams, Copland and Rouse |





Jean-Yves Thibaudet Saint-Saëns' Piano Concerto No.5 The Egyptian

Jean-Yves Thibaudet is no stranger to the Sydney Symphony, and each and every performance over the past three decades of our musical partnership has been memorable. Now, after a five-year absence, he returns to perform Saint-Saëns' *Egyptian* piano concerto, full of colour and evocative themes and demanding the utmost in dazzling virtuosity. Jukka-Pekka Saraste returns to Sydney with the music of fellow Finn Jean Sibelius. Prepare for a night of power, poetry and revelation.

DEBUSSY Prelude to the
Afternoon of a Faun
SAINT-SAËNS
Piano Concerto No.5 (Egyptian)
SIBELIUS Symphony No.2

Jukka-Pekka Saraste
conductor
Jean-Yves Thibaudet piano

Wednesday 17 October, 8pm
Friday 19 October, 8pm
Saturday 20 October, 8pm
Sydney Opera House



Presented as part of the
APT Master Series



Maurice Ravel

Gaspard de la Nuit – Three poems for piano according to Aloysius Bertrand

Ondine

Le gibet (The gallows)

Scarbo

Gaspard de la Nuit is a set of three piano pieces ‘after’ poems by the minor writer Aloysius Bertrand [1807-1841], who called them ‘gothic fantasies’. Composed by Ravel at the height of his powers in 1908, this work has claims to be his supreme achievement for solo piano, not least for what Vladimir Jankelevitch calls its ‘incredible imaginative mobility’, and is certainly his hardest to play.

Gaspard de la Nuit was ‘the very devil to write’, Ravel admitted, ‘which is only logical since He is the author of the poems’. In Bertrand’s conceit, the mysterious nocturnal Gaspard is Satan in disguise. The composer could also have claimed he intended the music to be ‘the very devil to play’. Ravel, a persistent deflector of inquiries into his motives, claimed to his friend Maurice Delage that he set out to write something more difficult than what was regarded as the ne plus ultra of technique, *Islamey* by Balakirev. Ravel was throwing down a challenge to *Gaspard*’s first performer, the Catalan Ricardo Viñes. This pianist was Ravel’s closest friend for years, and fellow-member of the counter-cultural group of aesthetes who called themselves the Apaches. It was Viñes who



Keynotes

RAVEL

Born Ciboure, 1875

Died Paris, 1937

In some exasperation, Ravel once asked a friend, ‘Doesn’t it ever occur to those people that I can be “artificial” by nature?’ He was responding to the criticism that his music was more interested in technique than expression. There is some truth in the charge: Stravinsky described him – affectionately – as the ‘Swiss watchmaker of music’, and Ravel’s stated aim was indeed ‘technical perfection’. In fact, his love of mechanical intricacy led Ravel to collect various automata and other small machines, and he dreamed, as he put it in a 1933 article, of ‘Finding Tunes in Factories’. Many of his pieces are exquisite simulacra of earlier or other forms and styles – Renaissance dances, Spanish music, jazz, or the music of the French Baroque.

◀ Ravel and Ricardo Viñes

drew Aloysius Bertrand's prose poems to Ravel's attention, guessing that their atmosphere – romantic and gothic, vaguely sinister – would appeal. Ravel told pianist Vlado Perlemuter that in *Gaspard* he had wanted to produce a caricature of romanticism; but he added under his breath that he may have got carried away.

Ravel also hinted at a third layer of challenge, a paradox typical of him: the music was to resemble not a transcription of an orchestral piece, but music that set out to be like an orchestral transcription for piano. Many pianists have more or less overcome *Gaspard de la Nuit's* technical challenges, but neither Ravel nor anyone else has tried to orchestrate it.

Ordine is a water-sprite, appearing in raindrops on a window-pane. She tries in vain to lure the poet into her watery realm. Ravel's main text (not from Bertrand) tells of the murmur of a tender and sad voice singing. Ravel surrounds it with a cascade of arpeggios sounding multi-colored harmonies. He transcends the water music of his own *Jeux d'eau* (1901), which had emulated Liszt's *Jeux d'eau à la Villa d'Este*.

Le Gibet is an impression of a corpse hanging from a gibbet in the rays of the setting sun. A world opens up, akin to Callot's 17th century engravings of horrors, referenced by Bertrand – evil and macabre. An obsessively slow piece (Roy Howat reckons it the slowest piece of French music before Messiaen), *Le Gibet's* difficulty is obvious to the player more than to the listener. The pianist sounds the note B flat 153 times, shifting and manipulating the harmonies in which the note is heard: 'It is the sound of a bell tolling from the walls of a town far away on the horizon'.

Scarbo is an embodiment of the devilish – or is this vicious goblin a hallucination? He flits about the insomniac poet's bedroom, laughing in the shadow of the alcove or scratching at the silk curtains. Yet when he seems about to materialize, he turns blue and translucent, then vanishes. Under the three-note principal theme in chords Ravel wrote on a student's copy the words 'Quelle horreur!' (how horrifying), referring to Scarbo, perhaps also to the difficulty of executing the drum-like figure preceding this idea, not to mention what follows, especially the passages in rapid consecutive seconds to be played with the thumb. Ravel could twist his own thumb into the palm of his hand with unusual facility. Scarbo the wicked gnome seems to have been standing at the composer's elbow when he wrote this transcendental virtuosity, urging him to have no pity on the performer.

DAVID GARRETT © 2018



Portrait of Ravel by Achille Ouvre,
1907



Vladimir Ashkenazy

Prokofiev's Romeo & Juliet

Arabella Steinbacher
Bruch's Violin Concerto No.1

Vladimir Ashkenazy conducts a symphonic suite drawn from one of the most thrilling, bold and colourful of ballet scores – Prokofiev's *Romeo and Juliet*.

Violinist Arabella Steinbacher's previous performance with the Sydney Symphony drew standing ovations and rapturous reviews. Now she returns for Bruch's popular Violin Concerto No.1.

19, 21 & 22 SEPTEMBER
Sydney Opera House



Presented as part of the
APT Master Series



sydney symphony orchestra
David Robertson
Chief Conductor and Artistic Director



Principal Partner



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

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



Principal Partner
SAMSUNG

Sydney Opera House Trust

Nicholas Moore *Chair*
Anne Dunn
Michael Ebeid *AM*
Matthew Fuller
Kathryn Greiner *AO*

Chris Knoblanche *AM*
Deborah Mailman *AM*
Kylie Rampa
Jillian Segal *AM*
Phillip Wolanski *AM*

Executive Management

Louise Herron *AM*
Kate Dundas
Jade McKellar
Ian Cashen
Brendan Wall
Jon Blackburn
Kya Blondin
Hugh Lambertson

Chief Executive Officer
Executive Director, Performing Arts
Director, Visitor Experience
Executive Director, Building, Safety & Security
Director, Engagement & Development
Executive Director, Corporate Services & CFO
Director, People & Government
Director, Office of the CEO

SYDNEY OPERA HOUSE

Bennelong Point
GPO Box 4274
Sydney NSW 2001

Administration (02) 9250 7111
Box Office (02) 9250 7777
Facsimile (02) 9250 7666
Website sydneyoperahouse.com



SYMPHONY SERVICES INTERNATIONAL

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



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
Email: admin@playbill.com.au Website: www.playbill.com.au

Chairman & Advertising Director Brian Nebenzahl *OAM RFD*
Managing Director Michael Nebenzahl | **Editorial Director** Jocelyn Nebenzahl

Operating in Australia, New Zealand, Singapore, Hong Kong, Taiwan, Korea, South Africa, UK and in USA as Platypus Productions LLC

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. 18430 - 1/170918 - 37 583

PAPER PARTNER **K.W.DOGGETT** Fine Paper

BEHIND THE SCENES

Sydney Symphony Orchestra Board

Terrey Arcus AM *Chairman*
Andrew Baxter
Kees Boersma
Ewen Crouch AM
Emma Dunch
Catherine Hewgill
David Livingstone
The Hon. Justice AJ Meagher
Karen Moses
John Vallance

Sydney Symphony Orchestra Council

Geoff Ainsworth AM
Doug Battersby
Christine Bishop
Dr Rebecca Chin
John C Conde AO
The Hon. John Della Bosca
Alan Fang
Ms Hannah Fink and Mr Andrew Shapiro
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
Mary Whelan
Brian White AO
Rosemary White

HONORARY COUNCIL MEMBERS

Ita Buttrose AO OBE
Donald Hazelwood AO OBE
Yvonne Kenny AM
Wendy McCarthy AO
Dene Olding AM
Leo Schofield AM
Peter Weiss AO

Concertmasters Emeritus

Donald Hazelwood AO OBE
Dene Olding AM

Sydney Symphony Orchestra Staff

CHIEF EXECUTIVE OFFICER
Emma Dunch
EXECUTIVE OFFICER
Lisa Franey
ARTISTIC OPERATIONS
DIRECTOR OF ARTISTIC PLANNING
Raff Wilson
ARTISTIC PLANNING MANAGER
Sam Torrens
ARTIST LIAISON MANAGER
Ilmar Leetberg
LIBRARY MANAGER
Alastair McKean

LIBRARIANS
Victoria Grant
Mary-Ann Mead

SYDNEY SYMPHONY PRESENTS

DIRECTOR OF SYDNEY SYMPHONY PRESENTS
Mark Sutcliffe
ASSOCIATE PRODUCER
Peter Silver
OPERATIONS & COMMERCIAL COORDINATOR
Alexander Norden

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
Jack Woods
STAGE MANAGER
Suzanne Large
PRODUCTION COORDINATORS
Elissa Seed
Brendon Taylor

LEARNING AND ENGAGEMENT

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

SALES AND MARKETING

INTERIM DIRECTOR OF MARKETING
Luke Nestorowicz
SENIOR MARKETING MANAGER
Matthew Rive
MARKETING MANAGER, SUBSCRIPTION SALES
Simon Crossley-Meates
MARKETING MANAGER, CLASSICAL SALES
Douglas Emery
MARKETING MANAGER,
SYDNEY SYMPHONY PRESENTS
Kate Jeffery
MARKETING MANAGER, CRM
Lynn McLaughlin

GRAPHIC DESIGNER
Amy Zhou
MARKETING MANAGER, DIGITAL & ONLINE
Meera Gooley
ONLINE MARKETING COORDINATOR
Andrea Reitano

Box Office

HEAD OF TICKETING
Emma Burgess
SENIOR CUSTOMER SERVICE MANAGER
Pim den Dekker
CUSTOMER SERVICE MANAGER
Amie Stoebner
CUSTOMER SERVICE REPRESENTATIVE
Michael Dowling

Publications

PUBLICATIONS EDITOR &
MUSIC PRESENTATION MANAGER
Yvonne Frindle
A/ PROGRAMS EDITOR
Gordon Kerry

PHILANTHROPY

DIRECTOR OF PHILANTHROPY
Lindsay Robinson
PHILANTHROPY MANAGER
Kate Parsons
PHILANTHROPY MANAGER
Jennifer Drysdale
PHILANTHROPY COORDINATOR
Georgia Lowe

EXTERNAL AFFAIRS

DIRECTOR OF EXTERNAL AFFAIRS
Lizzi Nicoll
CHIEF CORPORATE RELATIONS OFFICER
Tom Carrig
A/ HEAD OF CORPORATE RELATIONS
Benjamin Moh
CORPORATE RELATIONS COORDINATOR
Mihka Chee
EVENTS OFFICER
Claire Whittle
PUBLICIST
Alyssa Lim
MULTIMEDIA CONTENT MANAGER
Daniela Testa

BUSINESS SERVICES

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

PEOPLE AND CULTURE

IN-HOUSE COUNSEL
Michel Maree Hryce

TRANSFORMATION PROJECTS

DIRECTOR OF TRANSFORMATION PROJECTS
Richard Hemsworth

SSO PATRONS

Maestro's Circle

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

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

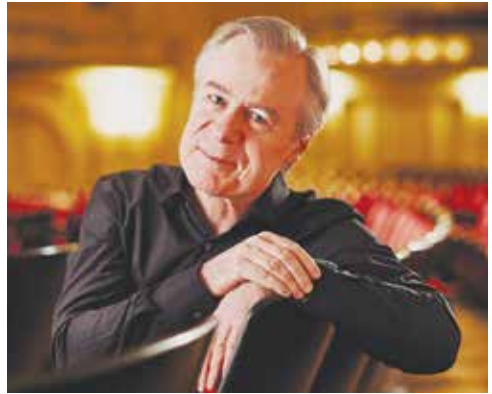


PHOTO: JAY FRAM

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
- Kees Boersma
Principal Double Bass
SSO Council Chair
- Francesco Celata
Acting Principal Clarinet
Karen Moses Chair
- Umberto Clerici
Principal Cello
Garry & Shiva Rich Chair
- Anne-Louise Comerford
Associate Principal Viola
White Family 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 and Seamus R Quick
- Nicole Masters
Second Violin
Nora Goodridge Chair
- Timothy Nankervis
Cello
Dr Rebecca Chin & Family Chair
- Elizabeth Neville
Cello
Ruth & Bob Magid Chair

- Alexandre Oguey
Principal Cor Anglais
GC Eldershaw Chair
- Shefali Pryor
Associate Principal Oboe
Emma & David Livingstone Chair
- Mark Robinson
Acting Principal Timpani
Sylvia Rosenblum Chair in memory of Rodney Rosenblum
- Emma Sholl
Acting Principal Flute
Robert & Janet Constable Chair
- Justin Williams
Assistant Principal Viola
Mr Robert & Mrs L Alison Carr Chair
- Kirsten Williams
Associate Concertmaster
I Kallinikos Chair



PHOTO: KEITH SAUNDERS

'Knowing that there are such generous people out there who love music as much as I do really makes a difference to me. I have been so lucky to have met Fran and Tony. They are the most lovely, giving couple who constantly inspire me and we have become great friends over the years. I'm sure that this experience has enriched all of us.'
Catherine Hewgill, Principal Cello



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

SSO PATRONS

Learning & Engagement

PHOTO: KEITH SAUNDERS



Sydney Symphony Orchestra 2018 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*
Dr Gary Holmes & Dr Anne Reeckmann *Horn Chair*
In Memory of Matthew Krel *Violin Chair*
Warren & Marianne Lesnie *Trumpet Chair*
Paul Salteri AM & Sandra Salteri *Violin, Double Bass and Trombone Chairs*
In Memory of Joyce Sproat *Viola Chair*
Mrs W Stening *Cello Chairs*
June & Alan Woods Family Bequest *Bassoon Chair*
Anonymous *Oboe Chair*

FELLOWSHIP SUPPORTING PATRONS

Bronze Patrons & above
Mr Stephen J Bell
Robin Crawford AM & Judy Crawford
The Greatorex Foundation
Dr Jan Grose OAM
Dr Barry Landa
Gabriel Lopata
The Dr Lee MacCormick Edwards Charitable Foundation
Drs Eileen & Keith Ong
Dominic Pak & Cecilia Tsai
Dr John Yu AC
Anonymous [2]

TUNED-UP!

Bronze Patrons & above
Antoinette Albert
Ian & Jennifer Burton
Ian Dickson & Reg Holloway
Dr Gary Holmes & Dr Anne Reeckmann
Drs Keith & Eileen Ong
Tony Strachan
Isaac Wakil AO & the late Susan Wakil AO

MAJOR EDUCATION DONORS

Bronze Patrons & above
Beverley & Phil Birnbaum
The late Mrs PM Bridges OBE
Bob & Julie Clampett
Howard & Maureen Connors
Kimberley Holden
Mrs WG Keighley
Roland Lee
Mr & Mrs Nigel Price
Mr Dougall Squair
Mr Robert & Mrs Rosemary Walsh
In memory of Dr Bill Webb & Mrs Helen Webb
Anonymous [1]

Commissioning Circle

Supporting the creation of new works.

Geoff Ainsworth AM & Johanna Featherstone
Dr Raji Ambikairajah
Christine Bishop
Dr John Edmonds
Alvaro Rodas Fernandez
Dr Stephen Freiberg & Donald Campbell
Peter Howard
Andrew Kaldor AM & Renata Kaldor AO
Gary Linnane & Peter Braithwaite
Gabriel Lopata
Dr Peter Louw
Justice Jane Mathews AO
Vicki Olsson
Caroline & Tim Rogers
Geoff Stearn
Rosemary Swift
Ian Taylor
Dr Richard T White
Kim Williams AM & Catherine Dovey
Anonymous

SSO Commissions

Each year – both alone and in collaboration with other orchestras worldwide – the SSO commissions new works for the mainstage concert season. These commissions represent Australian and international composers, established and new voices, and reflect our commitment to the nurturing of orchestral music.

Premieres in 2018...

JULIAN ANDERSON *The Imaginary Museum* – Piano Concerto with soloist Steven Osborne
2, 3, 4 August (Australian premiere)
BRETT DEAN *Cello Concerto* with soloist Alban Gerhardt
22, 24, 25 August (Premiere)



“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

SSO Bequest Society

Honouring the legacy of Stuart Challender.

Warwick K Anderson
Mr Henri W Aram OAM &
Mrs Robin Aram
Timothy Ball
Stephen J Bell
Christine Bishop
Mrs Judith Bloxham
Mr David & Mrs Halina Brett
R Burns
David Churches & Helen Rose
Howard Connors
Greta Davis
G C Eldershaw
Glenys Fitzpatrick
Dr Stephen Freiberg
Jennifer Fulton
Brian Galway
Michele Gannon-Miller
Miss Pauline M Griffin AM

John Lam-Po-Tang
Dr Barry Landa
Peter Lazar AM
Daniel Lemesle
Ardelle Lohan
Linda Lorenza
Mary McCarter
Louise Miller
James & Elsie Moore
Vincent Kevin Morris &
Desmond McNally
Mrs Barbara Murphy
Douglas Paisley
Kate Roberts
Dr Richard Spurway
Rosemary Swift
Mary Valentine AO
Ray Wilson OAM
Anonymous (41)



*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 Mr Ross Adamson
Estate of Douglas Vincent Agnew
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
Estate of Joyce Sproat
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

Brian Abel
Geoff Ainsworth AM &
Johanna Featherstone
Anne Arcus & Terrey Arcus AM
The Berg Family Foundation
Dr Gary Holmes &
Dr Anne Reeckmann
Mr Frank Lowy AC &
Mrs Shirley Lowy OAM
Vicki Olsson
Roslyn Packer AC
Paul Salteri AM & Sandra Salteri
Peter Weiss AO & Doris Weiss

PLATINUM PATRONS

\$30,000–\$49,999

Mr John C Conde AO
Robert & Janet Constable
The late Michael Crouch AO &
Shanny Crouch
Ms Ingrid Koiser
Ruth & Bob Magid
Justice Jane Mathews AO
David Robertson & Ori Shaham
Mrs W Stening

GOLD PATRONS

\$20,000–\$29,999

Antoinette Albert
Robert Albert AO & Elizabeth
Albert
Christine Bishop
Tom Breen & Rachael Kohn
Sandra & Neil Burns
GC Eldershaw
Mrs Carolyn Githens
Mr Andrew Kaldor AM &
Mrs Renata Kaldor AO
I Kallinikos
Dr Barry Landa
Russell & Mary McMurray
Karen Moses
Rachel & Geoffrey O'Connor
Drs Keith & Eileen Ong
Kenneth R Reed AM
Mrs Penelope Seidler AM
In memory of Joyce Sproat
Geoff Stearn
Ray Wilson OAM in memory of
James Agapitos OAM
June & Alan Woods Family Bequest
Anonymous (1)

SILVER PATRONS

\$10,000–\$19,999

Ainsworth Foundation
Doug & Alison Battersby
Rob Baulderstone & Mary Whelan
Audrey Blunden
Dr Hannes & Mrs Barbara Boshoff
Daniel & Drina Breznjak
Mr Robert & Mrs L Alison Carr
Dr Rebecca Chin
Bob & Julie Clampett

Mrs Janet Cooke
Ian Dickson & Reg Holloway
Emma Dunch
Dr Lee MacCormick Edwards
Charitable Foundation
Edward & Diane Federman
Nora Goodridge
Simon Johnson
Warren & Marianne Lesnie
Emma & David Livingstone
Helen Lynch AM & Helen Bauer
Susan Maple-Brown AM
The Hon. Justice A J Meagher
& Mrs Fran Meagher
Dr Janet Merewether
The late Mrs T Merewether OAM
Mr John Morschel
Dr Dominic Pak &
Mrs Cecilia Tsai
Mr & Mrs Nigel Price
Seamus Robert Quick
Garry & Shiva Rich
Sylvia Rosenblum
Tony Strachan
Isaac Wakil AO &
the late Susan Wakil AO
In memory of Dr Bill Webb &
Mrs Helen Webb
Judy & Sam Weiss
In memory of
Anthony Whelan MBE
In memory of Geoff White
Caroline Wilkinson
Anonymous (4)

BRONZE PATRONS

\$5,000–\$9,999

Stephen J Bell
Beverley & Phil Birnbaum
Boyarsky Family Trust
The late Mrs P M Bridges OBE
Daniel & Drina Breznjak
Ian & Jennifer Burton
Hon. J C Campbell QC &
Mrs Campbell
Mr Lionel Chan
Dr Diana Choquette
Richard Cobden SC
Mr B & Mrs M Coles
Howard Connors
Ewen Crouch AM &
Catherine Crouch
Donus Australia Foundation Ltd
Paul & Roslyn Espie
In memory of Lyn Fergusson
Mr Richard Flanagan
Dr Stephen Freiberg &
Donald Campbell
James & Leonie Furber
Dr Colin Goldschmidt
Mr Ross Grant
Mr David Greatorex AO &
Mrs Deirdre Greatorex

SSO PATRONS

Playing Your Part

Warren Green
Dr Jan Grose OAM
The Hilmer Family Endowment
James & Yvonne Hochroth
Angus & Kimberley Holden
Jim & Kim Jobson
Mr Ervin Katz
Roland Lee
Gabriel Lopata
Robert McDougall
Ian & Pam McGaw
Judith A McKernan
Mora Maxwell
Ms Jackie O'Brien
Mrs Sandra Plowman
Mark & Lindsay Robinson
Manfred & Linda Salamon
Rod Sims & Alison Pert
Mr Dougall Squair
John & Jo Strutt
Ms Rosemary Swift
Mr David FC Thomas &
Mrs Katerina Thomas
Dr Alla Waldman
Mr Robert & Mrs Rosemary Walsh
Dr John Yu AC

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

John N Aitken
Rae & David Allen
David Barnes
In memory of Rosemary Boyle,
Music Teacher
Mrs Ros Bracher AM
In memory of RW Burley
Cheung Family
Mr B & Mrs M Coles
Dr Paul Collett
Andrew & Barbara Dowe
Suellen & Ron Enestrom
Anthony Gregg
Roger Hudson & Claudia
Rossi-Hudson
Dr Michael & Mrs Penny Hunter
Fran & Dave Kallaway
Professor Andrew Korda AM &
Ms Susan Pearson
A/Prof. Winston Liauw &
Mrs Ellen Liauw
Mrs Juliet Lockhart
Ian & Pam McGaw
Barbara Maidment
Renee Markovic
Mrs Alexandra Martin & the late
Mr Lloyd Martin AM
Helen & Phil Meddings
James & Elsie Moore
Timothy & Eva Pascoe
Andrew Patterson & Steven Bardy
Patricia H Reid Endowment Pty Ltd
Lesley & Andrew Rosenberg
Shah Rusiti
In memory of H St P Scarlett
Helen & Sam Sheffer
Peter & Jane Thornton
Kevin Troy
Judge Robyn Tupman
Russell van Howe & Simon Beets
John & Akky van Ogtrop
Mr Robert Veel
The Hon. Justice A G Whealy
Prof. Neville Wills & Ian Fenwick

Ms Josette Wunder
Yim Family Foundation
Anonymous [3]
**VIVACE PATRONS
\$1,000-\$2,499**
Colin & Richard Adams
Mrs Lenore Adamson
Andrew Andersons AO
Mr Matthew Andrews
Mr Henri W Aram OAM
In memory of Toby Avent
Margaret & James Beattie
Dr Richard & Mrs Margaret Bell
Allan & Julie Bligh
Peter Braithwaite & Gary Linnane
Mrs H Breekveldt
Mrs Heather M Breeze
Mr David & Mrs Halina Brett
Eric & Rosemary Campbell
Michel-Henri Carriol
Debby Cramer & Bill Caukill
M D Chapman AM &
Mrs J M Chapman
Norman & Suellen Chapman
Mrs Stella Chen
Mrs Margot Chinneck
David Churches & Helen Rose
Mr Donald Clark
Joan Connery OAM &
Max Connery OAM
Constable Estate Vineyards
Dr Peter Craswell
Christie & Don Davison
Greta Davis
Lisa & Miro Davis
Kate Dixon
Stuart & Alex Donaldson
Professor Jenny Edwards
Dr Rupert C Edwards
Mrs Margaret Epps
Mr John B Fairfax AO
Sarah & Tony Falzarano
Mr & Mrs Alexander Fischl
Vic & Katie French
Mrs Lynne Frolich
Vernon Flay & Linda Gilbert
Julie Flynn
Victoria Furrer-Brown
Michele Gannon-Miller
Mrs Linda Gerke
Mr Stephen Gillies & Ms Jo Metzke
Ms Lara Goodridge
Clive & Jenny Goodwin
Michael & Rochelle Goot
Mr David Gordon
In Memory of Angelica Green
Akiko Gregory
Richard Griffin AM & Jay Griffin
Harry & Althea Halliday
Mrs Jennifer Hershon
Sue Hewitt
Jill Hickson AM
Dr Lybus Hillman
Dorothy Hoddinott AO
Mr Peter Howard
Aidan & Elizabeth Hughes
David Jeremy
Mrs Margaret Johnston

Dr Owen Jones &
Ms Vivienne Goldschmidt
Mrs W G Keighley
Anna-Lisa Klettenberg
Dr Michael Kluger & Jane England
Mr Justin Lam
L M B Lamprati
Beatrice Lang
Mr Peter Lazar AM
Anthony & Sharon Lee Foundation
Robert Lee
Mr David Lemon
Benjamin Li
Airdrie Lloyd
Mrs A Lohan
Linda Lorenza
Peter Lowry OAM & Carolyn Lowry OAM
Dr Michael Lunzer
Kevin & Susan McCabe
Kevin & Deidre McCann
Matthew McInnes
Dr V Jean McPherson
Mrs Suzanne Maple-Brown
John & Sophia Mar
Anna & Danny Marcus
Danny May
Guido & Rita Mayer
Mrs Evelyn Meaney
Kim Harding & Irene Miller
Henry & Ursula Mooser
Milja & David Morris
Judith & Roderick Morton
P Muller
Judith Mulveney
Ms Yvonne Newhouse &
Mr Henry Brender
Paul & Janet Newman
Darrol Norman & Sandra Horton
Prof. Mike O'Connor AM
Judith Olsen
Mr & Mrs Ortis
Mrs Elizabeth Ostor
Mrs Faye Parker
In memory of Sandra Paul
Greg Pearce
Mr Stephen Perkins
Almut Piatti
Peter & Susan Pickles
Erika & Denis Pidcock
Dr John I Pitt
Ms Ann Pritchard
Mrs Greeba Pritchard
The Hon. Dr Rodney Purvis AM QC &
Mrs Marian Purvis
Dr Raffi Qasabian &
Dr John Wynter
Mr Patrick Quinn-Graham
Mr Graham Quinton
Ernest & Judith Rapee
Anna Ro
In memory of Katherine Robertson
Mrs Judy Rough
Ms Christine Rowell-Miller
Jorie Ryan for Meredith Ryan
Mr Kenneth Ryan
Ms Donna St Clair
Mrs Solange Schulz
George & Mary Shad
Ms Kathleen Shaw
Marlene & Spencer Simmons
Mrs Victoria Smyth
Mrs Yvonne Sontag

Judith Southam
Catherine Stephen
Ashley & Aveen Stephenson
The Hon. Brian Sully AM QC
Mildred Teitler
Heng & Cilla Tey
Dr Jenefer Thomas
Mrs Helen Twibill
Mary Valentine AO
Mr Ken Unsworth
In memory of Denis Wallis
Michael Watson
Henry & Ruth Weinberg
Jerry Whitcomb
Mr Brian White AO &
Mrs Rosemary White
Betty Wilkenfeld
A L Willmers & R Pal
Dr Edward J Willis
Ann & Brooks C Wilson AM
Margaret Wilson
Dr Richard Wing
Mr Evan Wong & Ms Maura Cordial
Dr Peter Wong &
Mrs Emmy K Wong
Lindsay & Margaret Woolveridge
In memory of Lorna Wright
Mrs Robin Yabsley
Anonymous [26]

ALLEGRO PATRONS \$500-\$999

Mr Nick Andrews
Mr Luke Arnull
Mr Garry & Mrs Tricia Ash
Miss Lauren Atmore
Lyn Baker
Mr Ariel Balague
Joy Balkind
Mr Paul Balkus
Simon Bathgate
Ms Jan Bell
Mr Chris Bennett
In memory of Lance Bennett
Susan Berger
Ms Baiba Berzins
Minnie Biggs
Jane Blackmore
Mrs Judith Bloxham
Kees Boersma
Mr Stephen Booth
R D & L M Broadfoot
William Brooks & Alasdair Beck
Commander W J Brash OBE
Dr Tracy Bryan
Professor David Bryant OAM
Mr Darren Buczma
Christine Burke & Edward
Nuffield
Mrs Anne Cahill
Hugh & Hilary Cairns
Mrs Jane Camilleri
P C Chan
Jonathan Chissick
Simone Chuah
In memory of L & R Collins
Jan & Frank Conroy
Lyubanna Coorey
Dom Cottam & Kanako Imamura
Ms Fiona Cottrell
Ms Mary Anne Cronin
Mr David Cross
Robin & Wendy Cumming

D F Daly
 Ms Anthoula Danilatos
 Geoff & Christine Davidson
 Mark Dempsey & Jodi Steele
 Dr David Dixon
 Grant & Kate Dixon
 Susan Doenau
 E Donati
 Mr George Dowling
 JP & Jen Drysdale
 Ms Margaret Dunstan
 Dana Dupere
 Cameron Dyer & Richard Mason
 Miss Lili Du
 Mr Malcolm Ellis & Ms Erin O'Neill
 John Favaloro
 Dr Roger Feltham
 Ms Carole Ferguson
 Mrs Lesley Finn
 Ms Lee Galloway
 Ms Lyn Gearing
 Mr & Mrs Peter Golding
 Ms Carole A Grace
 Mr Robert Green
 Dr Sally Greenaway
 Mr Geoffrey Greenwell
 Peter & Yvonne Halas
 In memory of Beth Harpley
 Sandra Haslam
 Robert Havard
 Roger Henning
 Mrs Mary Hill
 In memory of my father, Emil Hilton,
 who introduced me to music
 Lynette Hilton
 A & J Himmelhoch
 Yvonne Holmes
 Mrs Georgina M Horton
 Mrs Suzzanne & Mr Alexander
 Houghton
 Robert & Heather Hughes
 Geoffrey & Susie Israel
 Dr Mary Johnsson
 Ms Philippa Kearsley
 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 Quailley
 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 Worner
 Mr John Wotton
 Ms Lee Wright
 Ms Juliana Wusun
 Paul Wyckaert
 Anne Yabsley
 L D & H Y
 Michele & Helga Zwi
 Anonymous [52]

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
 Taine Moufarrige
Founding Patron
 Seamus Robert Quick
Founding Patron
 Oscar McMahon
 Shefall Pryor
 Chris Robertson & Katherine Shaw
Founding Patrons

VANGUARD MEMBERS

Laird Abernethy
 Clare Ainsworth-Herschell
 Simon Andrews & Luke Kelly
 Courtney Antico
 Luan Atkinson
 Attila Balogh
 Meg Bartholomew
 James Baudzus
 Andrew Baxter
 Hilary Blackman
 Adam Blake
 Matthew Blatchford
 Dr Jade Bond
 Dr Andrew Botros
 Mia & Michael Bracher
 Georgia Branch
 Peter Braithwaite
 Andrea Brown
 Nikki Brown
 Prof. Attila Brungs
 Chloe Burnett
 Sandra Butler
 Louise Cantrill
 CBRE
 Jacqueline Chalmers
 Louis Chien
 Janice Clarke
 Lindsay Clement-Meehan
 Michelle Cottrell
 Kathryn Cowe
 Alex Cowie
 Anthony Cowie
 Robbie Cranfield
 Peter Creeden
 Asha Cugati
 Alastair & Jane Currie
 Paul Deschamps
 Shevi de Soysa
 Jen Drysdale
 Emily Elliott
 Shannon Engelhard
 Roslyn Farrar
 Andrea Farrell
 Matthew Fogarty
 Garth Francis
 Matthew Garrett
 Sam Giddings
 Jeremy Goff & Amelia Morgan-Hunn
 Lisa Gooch
 Hilary Goodson
 Joelle Goudsmit
 Charles Graham
 Jennifer Ham
 Sarah L Hesse
 Kathryn Higgs

James Hill
 Peter Howard
 Jennifer Hoy
 Jacqui Huntington
 Katie Hyrce
 Inside Eagles Pty Ltd
 Matt James
 Amelia Johnson
 Virginia Judge
 Tanya Kaye
 Bernard Keane
 Tisha Kelemen
 Aernout Kerbert
 Patrick Kok
 John Lam-Po-Tang
 Robert Larosa
 Ben Leeson
 Gabriel Lopata
 Alexandra McGuigan
 David McKeil
 Carl McLaughlin
 Kristina Macourt
 Marianne Mapa
 Henry Meagher
 Sabrina Meier
 Matt Milsom
 Christopher Monaghan
 Bede Moore
 Sarah Morrisby
 Sarah Moufarrige
 Julia Newbould
 Alasdair Nicol
 Simon Oaten
 Duane O'Donnell
 Shannon O'Meara
 Edmund Ong
 Olivia Pascoe
 Kate Quigg
 Michael Radovnikovic
 Jane Robertson
 Katie Robertson
 Alvaro Rodas Fernandez
 Enrique Antonio Chavez Salceda
 Rachel Scanlon
 Naomi Seeto
 Ben Shipley
 Toni Sinclair
 Neil Smith
 Tim Steele
 Kristina Stefanova
 Ben Sweeten
 Sandra Tang
 Ian Taylor
 Robyn Thomas
 Michael Tidball
 Melanie Tiyce
 James Tobin
 Mark Trevarthen
 Russell Van Howe & Simon Beets
 Amanda Verratti
 Mike Watson
 Alan Watters
 Corey Watts
 Jon Wilkie
 Adrian Wilson
 Danika Wright
 Jessica Yu
 Yvonne Zammit

Correct at time of publication

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 Create NSW.

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



FOUNDATIONS



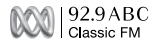
TECHNOLOGY PARTNER



GOLD PARTNERS



SILVER PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER



SUPPORTERS

LOVE SUPREME, PADDINGTON