



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Mozart and the Piano

With Daniel de Borah

2018



MOZART IN THE CITY
THU 24 MAY, 7PM



Principal Partner



CLASSICAL



Introduced Species

This one hour special event explores the crisis of the trash vortex in our oceans through sound and image and the dangerous cuteness of rubber ducks.

K ABBOTT Introduced Species – Symphony No.2
Iain Grandage conductor

Co-presented with
 Sydney Ideas

Thu 31 May, 6.30pm
 Seymour Centre



**Anne-Sophie Mutter
 plays Tchaikovsky**

KALINNIKOV Symphony No.1 [1895]
J WILLIAMS Markings **AUSTRALIAN PREMIERE**
TCHAIKOVSKY Violin Concerto

David Robertson conductor
Anne-Sophie Mutter violin

Presented by
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Thu 14 Jun, 8pm
Fri 15 Jun, 8pm
Sat 16 Jun, 8pm
 Sydney Opera House



SSO Percussion Stars

WESTLAKE Kalabash
KOPETZKI Le Chant du Serpent
NISHIMURA Padma in Meditation
GRAINGER Arrival Platform Humlet
GRAINGER Random Round
MIKI Marimba Spiritual
MÁRTA A Doll's House Story

SSO Percussionists

Tea & Symphony

Fri 15 Jun, 11am
 Sydney Opera House



Verdi's Requiem

VERDI Requiem

Oleg Caetani conductor • **Angel Blue** soprano
Catherine Carby mezzo-soprano • **Diego Torre** tenor
Jérôme Varnier bass • **Sydney Philharmonia Choirs**

Meet the Music

Thu 21 Jun, 6.30pm
 Great Classics
Sat 23 Jun, 2pm
 Mondays @ 7
Mon 25 Jun, 7pm
 Sydney Opera House



**A Night at the Speakeasy
 Rhapsody in Blue**

Knock three times and tell them George sent you!
 Then enter the shady world of the 1920s speakeasy
 for an evening of moonshine and martinis in a
 transformed concert hall.

Guy Noble conductor and host
George Gershwin piano roll

Fri 29 Jun, 8pm
Sat 30 Jun, 8pm
 Sydney Opera House

SSO PRESENTS



Last Night of the Proms

Wear your red, white and blue, grab your flag
 and head to the Sydney Opera House for a
 night celebrating the best of British including
Rule, Britannia!, *Elgar's Pomp and Circumstance*
 and *Jerusalem*.

Guy Noble conductor and host
Lorina Gore soprano
Sydney Philharmonia Choirs

Fri 8 Jun, 8pm
Sat 9 Jun, 2pm
Sat 9 Jun, 8pm
 Sydney Opera House

sydneyssymphony.com
 8215 4600 Mon–Fri 9am–5pm

sydneyoperahouse.com
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**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

MOZART IN THE CITY
THURSDAY 24 MAY, 7PM
.....
CITY RECITAL HALL

Mozart and the Piano

Andrew Haveron *violin-director*
Daniel de Borah *piano*

JOSEF SUK (1874–1935)

Serenade in E flat major for strings, Op.6

Andante con moto

Allegro ma non troppo e grazioso

Adagio

Allegro giocoso, ma non troppo presto

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Concerto No.21 in C major, K467

Allegro maestoso

Andante

Allegro vivace assai

Pre-concert talk by David Garrett
at 6.15pm in the Level 3 foyer. Visit
sydney-symphony.com/speaker-bios
for more information.

.....
The concert will conclude with a
MOZART MYSTERY MOMENT, to be
announced on Friday:



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Or visit our Facebook page:
facebook.com/sydney-symphony

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

.....
Estimated durations:
30 minutes, 29 minutes, 5 minutes
The concert will conclude at
approximately 8.10pm

ABOUT THE MUSIC

Josef Suk

Serenade in E flat major for strings, Op.6

Andante con moto

Allegro ma non troppo e grazioso

Adagio

Allegro giocoso, ma non troppo presto

It was fresh from studies with the foremost Czech composer, Antonín Dvořák (and indeed at Dvořák's suggestion), that the 18-year-old Josef Suk set out during the European summer of 1892 to write a serenade for string orchestra. The resulting composition was effectively a young man's music of love. And, although an early work, it would become probably the most widely loved of all Suk's compositions.

Suk's music would in time bring fame to his birthplace, the small village of Křečovice, some 40 kilometres from Prague in what is virtually the centre of today's Czech Republic. It was there that the boy had his first music lessons from his choirmaster father; and from there in 1885, not yet a teenager, that he gained admittance to the Prague Conservatory. There, in the capital, a mere six years later, he would become a founding member and longtime second violinist of the internationally celebrated Bohemian (or Czech) String Quartet.

Having begun composing seriously in 1888, Suk opted for an extra year at the Conservatory when, in 1891, Dvořák joined the faculty. Suk's studies under Dvořák gave rise to the suggestion that he compose a string serenade.

The strong mutual respect that developed between student and teacher became a virtual father-son relationship. Dvořák was sensitive to his favourite pupil's moody temperament, expressed repeatedly in melancholy minor-key compositions, and told him that his new composition for the summer vacation of 1892 should contain, as he put it, 'something cheerful' as a change from the lad's habitual gloom.

Suk's dutiful efforts at bringing sunshine into his music found a model in which Dvořák himself had chosen a lighter, more classical style against the prevailing monumentality of nineteenth-century orchestral music. While Suk conscientiously avoided imitating Dvořák's Serenade in E, Op.22, that work clearly gave him inspiration in terms of overall structure and style.

In the charm of his own String Serenade, and its evident benefit from his teacher's example, may be sensed an expression of Suk's growing love for Dvořák's daughter Otilie, whom he would marry in 1898.

Suk cast his serenade, like Dvořák's, in four movements, though opening not with the expectable *Allegro* but with a lyrical *Andante* – seeming immediately to offer the pleasurable relaxation Dvořák

Keynotes

SUK

Born Křečovice, 1874

Died Benešov, near Prague, 1935

Josef Suk (his name rhymes with book) was a Czech violinist and composer. As a 17-year-old he stayed on at the Prague Conservatory for an extra year in order to study with the new teacher, Dvořák. Seven years later he married Dvořák's daughter. Like Dvořák, Suk enjoyed the encouragement of Brahms, who recommended him to his publisher. He played second violin in the Czech Quartet for 40 years (retiring in 1933) and from 1922 he was a professor at the Prague Conservatory, where his students included Martinů.

STRING SERENADE

Suk's Serenade has its origins in the 18th-century tradition of serenades as relaxed entertainments for social events. Its more direct models can be heard in Tchaikovsky's Serenade for strings and, especially, the string serenade by his teacher and mentor, Dvořák. It is a youthful work – Suk was only 18 years old when he wrote it – and the impetus for its cheerful character came from Dvořák, who gave him a summer assignment of composing a piece using only major keys. (He was concerned about his student's excessive fondness for composing in 'gloomy' minor keys!)



◀ The young Josef Suk (far right) with his fellow founding members of the Bohemian Quartet in 1895. He played second violin in the quartet, which was renamed the Czech Quartet in 1918, until 1933.

wanted, as it were, in the summer sun. An *Allegro* follows as the second movement, based on a chirpy but amiable little waltz theme which gets to overindulge its good humour and needs to be disciplined by a sudden dramatic outburst.

It is in the longest movement, an expressive *Adagio*, that a lyrical cello melody builds to an intensity beyond mere cheerfulness and seems almost to be taking the Serenade deeper than the nocturnal song to one's lady love that is implied in the title. While there are serious moments in the ostensibly 'joyous' finale (*Allegro giocoso*), the work resolves in relaxed charm reminiscent of the first movement.

The Serenade was published in Berlin by Simrock, in whose hands the score was sighted, and warmly approved, by Johannes Brahms. The Conservatory Orchestra premiered the Serenade in Prague in February 1894, only months after Suk himself had conducted the first two movements in a concert in Tábor.

The happiness of Suk's youthful serenade and his relationship with Dvořák were lost when his father-in-law died in 1904 and his wife the following year. Despite the personal heartbreak, Suk addressed these events in his tragic *Asrael* Symphony, emerging intent on directing his art towards the affirmative redemption of life's sorrows.

So it was that Suk's musical family became part of a continuing Dvořák tradition in Czech music. Suk became grandfather (and Dvořák therefore great-grandfather) of the eminent violinist Josef Suk (1929–2011), who toured as soloist on the Czech Philharmonic Orchestra's first visit to Australia in 1959. And the said grandson Josef Suk commemorated grandfather Josef Suk's centenary in 1974 by founding the Suk Chamber Orchestra. He remained its leader and conductor until 2000.

ANTHONY CANE © 2018

According to our records, the SSO has performed Suk's Serenade only once before: in 1941, conducted by Kenneth Murison Bourn.

Wolfgang Amadeus Mozart

Piano Concerto No.21 in C major, K467

Allegro maestoso

Andante

Allegro vivace assai

Daniel de Borah *piano*

This concerto is one of six Mozart completed between February 1785 and December 1786, during which time he also wrote *The Marriage of Figaro*. They were composed for a series of subscription concerts intended to raise money and consolidate Mozart's position with the Viennese public, both as performer and composer. He finished the Concerto in C major on 9 March 1785, only a month after the Concerto in D minor, and apparently played it at a concert in the Royal Imperial National Court Theatre the next day.

It is an interesting comment on changing attitudes to Mozart that this concerto, the antithesis of the stormy, even demonic D minor concerto, K466, should have joined, perhaps even surpassed its immediate predecessor in popularity. This is not just because a tantalisingly truncated part of the slow movement was used in the soundtrack of the 1967 film *Elvira Madigan*, though that no doubt helped. One would prefer to think that greater familiarity and sympathy with Mozart had led to the realisation that his music is not necessarily at its richest and most impressive when it breathes the accents of Romantic pathos. Anyone who loves the operas *The Marriage of Figaro* or *Così fan tutte* should love this concerto. It is like a dialogue between two partners, piano and orchestra, speaking different languages but to the same purpose: heroic or mock heroic, coruscating and massive



Keynotes

MOZART

Born Salzburg, 1756

Died Vienna, 1791

In 1781 Mozart moved from Salzburg, where he felt stifled, to Vienna. There he found a fresh audience that was eager to hear him as a composer and as a performer, and in his piano concertos the two opportunities were combined. He was also composing operas, and the concerto K467 was written around the same time as his work on *The Marriage of Figaro*.

PIANO CONCERTO K467

Mozart brought his operatic instincts to his instrumental music, and nowhere more effectively than in his piano concertos. The interaction between soloist and orchestra suggests the dialogue of drama, and the music embraces a world of theatrical scenes: at times heroic, sometimes impassioned, elsewhere comic and mercurial. This concerto has always been popular, but it found a boost (and a nickname) in the 1960s when Bo Widerberg adopted it for the soundtrack of *Elvira Madigan*.

In this concert Daniel de Borah plays his own cadenzas.

◀ The unfinished portion of this 1782 portrait of Mozart by his brother-in-law Joseph Lange suggests that it would have shown the composer seated at a piano.

by turns in the first movement; a dream of beauty speaking of a passion freed from earthly trammels in the second; a comic opera scene with a quicksilver leading character in the third.

The march theme which opens the concerto (so simple: just the notes of the common chord), is charmingly described by Cuthbert Girdlestone in his book on Mozart's piano concertos as a tiptoed march, in stocking feet. The tempo indication *maestoso* (majestically) may not be Mozart's, but it correctly identifies the breadth which is soon proclaimed by the full orchestra. The elaborately prepared entry of the soloist, who is eventually called in by repeated invitations from solo wind instruments, sets the tone for the movement – the piano's material seems concerned to be as different as possible from that of the *tutti*. Every time the opening march is stated, the piano branches off into quite different excursions. The piano part is of a virtuosity at least equal to anything in Mozart's concertos thus far, and comparable with that of the very different D minor concerto. But the orchestra is a very full partner – indeed Mozart's father Leopold commented after reading the parts, 'The concerto is astonishingly difficult, but I very much doubt whether there are any mistakes, as the copyist has checked it. Several passages do not harmonise unless one hears all the instruments playing together.'

The slow movement induces its rapture by the magic of its atmosphere, with the piano as one voice among many in a lapping, throbbing texture of muted strings and long-breathed winds. The piano here is a singer, as though Mozart was dreaming at the keyboard of an aria where the limitations of the human voice were overcome. This is Alfred Einstein's insight, and Girdlestone adds that this is the most beautiful of what he calls Mozart's 'dream Andantes' (which include those of the Violin Concerto K216 and Symphony No.34).

Many writers on Mozart confess themselves a little disappointed with the Rondo which concludes the concerto – finding in it little that is searching or exquisite. Doesn't this show the instinctive soundness of Mozart's judgment? How better to refresh the ear almost surfeited with beauty and intensity than with this playful banter, full of irregularities and witty interplay between piano and wind instruments, not to mention the revelling in powers of execution with which Mozart must have lifted his audience to its feet?

© DAVID GARRETT

Mozart's Piano Concerto K467 calls for an orchestra of flute, two oboes and two bassoons; two horns and two trumpets; timpani and strings.

The first performance of this concerto by an ABC orchestra was given by the SSO in 1939, with conductor George Szell and pianist Artur Schnabel. Most recently it was performed in the Mozart in the City and Tea & Symphony series in 2014 with pianist Alexander Gavrylyuk and former concertmaster Dene Olding directing from the violin.

...as though Mozart
was dreaming at the
keyboard...

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sydney symphony orchestra

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MORE MUSIC

JOSEF SUK

For a collection of the great 19th-century string serenades, look for *Serenade*, a 2-CD set featuring performances by the Academy of St Martin in the Fields, the London Symphony Orchestra conducted by István Kertész, and, for the Suk Serenade, the Los Angeles Chamber Orchestra and Neville Marriner. In addition to the Tchaikovsky Serenade for strings, Brahms's Serenade No.2 and Dvořák's serenades for winds and for strings, the album includes the Mozart-influenced serenade by 20th-century Swedish composer Dag Wirén.

DECCA 466 4592

And if you'd like to discover more of Josef Suk's music, look for the recording of his *Asrael* Symphony by the Czech Philharmonic and Jiří Bělohlávek. On the same album: tonight's serenade and another relatively early work, *Fairy Tale*, an orchestral suite developed from incidental music for a play.

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MOZART PIANO CONCERTOS

Vladimir Ashkenazy has recorded the complete piano concertos of Mozart in a 10-CD set, directing the Philharmonia Orchestra from the piano in Concerto No.21 in C, K467.

DECCA 4437272

Or look for Murray Perahia, directing the English Chamber Orchestra from the piano, in an album that pairs K467 with Piano Concerto No.23 in A major, K488, and includes for good measure the two piano rondos, K382 and 386.

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May–June Broadcasts



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Friday 25 May, 8pm

Saturday 30 June, 8pm (repeat)

ROYAL FIREWORKS MUSIC

Robert Johnson conductor

SSO Brass Ensemble

Britten, Gabrieli, Debussy, Elgar, Hartley, Handel

Saturday 26 May, 2pm

Friday 22 June, 1pm

YULIANNA AVDEEVA IN RECITAL

Yulianna Avdeeva piano

Chopin, Liszt

Wednesday 13 June, 8pm

TAIKOZ AND THE SSO

Gerard Salonga conductor

Riley Lee shakuhachi

Kaoru Watanabe shinobie, taiko

Taikoz (Ian Cleworth, Artistic Director)

Cleworth, Watanabe, Britten, Lee, Skipworth

Saturday 16 June, 8pm

Sunday 17 June, noon (repeat)

ANNE-SOPHIE MUTTER PLAYS TCHAIKOVSKY

David Robertson conductor

Anne-Sophie Mutter violin

Kalinnikov, J Williams, Tchaikovsky

Thursday 21 June, 6.30pm

Sunday 24 June, 2pm (repeat)

VERDI'S REQUIEM

Oleg Caetani conductor

Angel Blue, Catherine Carby, Diego Torre,

Jérôme Varnier soloists

Sydney Philharmonia Choirs



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 12 June, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts.

Hosted by Andrew Bukenya.

finemusicfm.com



Andrew Haveron *violin-director*

CONCERTMASTER, VICKI OLSSON CHAIR

Andrew Haveron joined the SSO as Concertmaster in 2013, arriving in Sydney with a reputation as one of the most sought-after violinists of his generation. With his unrivalled versatility, he is highly respected as a soloist, chamber musician and concertmaster.

As a soloist, he has played concertos with conductors such as Colin Davis, Roger Norrington, Jiří Bělohlávek, Stanisław Skrowaczewski and John Wilson, as well as David Robertson, performing a broad range of well-known and less familiar repertoire with many of the UK's finest orchestras.

As first violinist of the internationally acclaimed Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting, and many prize-winning recordings. He has also appeared with numerous other chamber groups, such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby, and the Omega Ensemble.

Andrew Haveron is in great demand as a concertmaster and director, and has worked with all the major symphony orchestras in the UK and many others around the world.

In 2007 he became concertmaster of the BBC Symphony Orchestra and in 2012 he joined the Philharmonia Orchestra. He also led the World Orchestra for Peace at the request of Valery Gergiev, has been the leader of the John Wilson Orchestra since its inception, and has toured with the Academy of St Martin in the Fields. With the SSO and David Robertson he has performed Walton's Violin Concerto and later this year he will perform the Brahms Double Concerto with cellist Umberto Clerici. He also regularly directs concerts in the orchestra's subscription series.

Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past 50 years. In 2004 he received an honorary doctorate from the University of Kent for his services to music.

Andrew Haveron plays a 1757 Guadagnini violin, generously loaned to the SSO by Vicki Olsson.



DARREN JAMES

Daniel de Borah

piano

Daniel de Borah has emerged in recent years as one of Australia's foremost musicians, consistently praised for the grace, finesse and imaginative intelligence of his performances. His busy performance schedule finds him equally at home as a concerto soloist, recitalist and chamber musician.

Since his prize-winning appearances at the 2004 Sydney International Piano Competition, he has given recitals on four continents and toured extensively throughout the United Kingdom and Australia. As a concerto soloist he has appeared with the English Chamber Orchestra, London Mozart Players, Royal Philharmonic Orchestra, Australian Chamber Orchestra and the Sydney, Melbourne, Adelaide and Auckland symphony orchestras.

He has also partnered many leading soloists and ensembles including Baiba Skride, Li-Wei Qin, Nicolas Altstaedt, Umberto Clerici and the Navarra and Australian string quartets. Other appearances have included the Musica Viva Festival, Adelaide Festival, Huntington Estate Music Festival and the Australian Festival of Chamber Music.

In 2015 Daniel de Borah joined the Australia Piano Quartet, ensemble-in-residence at the University of Technology Sydney, with whom he has toured to China, France and the UK.

He is also a founding member of Ensemble Q, ensemble-in-residence at the Queensland Conservatorium, Griffith University.

During his studies, he won numerous awards including third prizes at the 2004 Sydney International Piano Competition, the 2001 Tbilisi International Piano Competition and the 2000 Arthur Rubinstein in Memoriam Competition in Poland. In 2005 he was selected for representation by the Young Classical Artists Trust, London. He is also a past winner of the Australian National Piano Award and the Royal Overseas League Piano Award in London.

Born in Melbourne in 1981, Daniel de Borah studied at the Liszt Academy of Music in Budapest, the St Petersburg State Conservatory and the Royal Academy of Music, London. His teachers have included Zsuzsa Esztó, Mira Jevtic, Nina Seryogina, Tatyana Sarkissova and Alexander Satz. He now lives in Brisbane where he serves on the faculty of the Queensland Conservatorium, Griffith University.

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
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Andrew Haveron
CONCERTMASTER
SUPPORTED BY VICKI OLSSON

FIRST VIOLINS

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CONCERTMASTER

Sun Yi

ASSOCIATE CONCERTMASTER

Georges Lentz

Alexandra Mitchell

Léone Ziegler

Elizabeth Jones^o

Kirsten Williams

ASSOCIATE CONCERTMASTER

Lerida Delbridge

ASSISTANT CONCERTMASTER

Fiona Ziegler

ASSISTANT CONCERTMASTER

Jenny Booth

Brielle Clapson

Sophie Cole

Claire Herrick

Nicola Lewis

Emily Long

Alexander Norton

Anna Skálová

SECOND VIOLINS

Marina Marsden

PRINCIPAL

Marianne Edwards

ASSOCIATE PRINCIPAL

Shuti Huang

Wendy Kong

Nicole Masters

Maja Verunica

Kirsty Hilton

PRINCIPAL

Emma Jezek

ASSISTANT PRINCIPAL

Alice Bartsch

Victoria Bihun

Rebecca Gill

Emma Hayes

Monique Irik

Stan W Kornel

Benjamin Li

VIOLAS

Tobias Breider

PRINCIPAL

Anne-Louise Comerford

ASSOCIATE PRINCIPAL

Rosemary Curtin

Felicity Tsai

Jacqueline Cronin*

Roger Benedict

PRINCIPAL

Justin Williams

ASSISTANT PRINCIPAL

Sandro Costantino

Jane Hazelwood

Graham Hennings

Stuart Johnson

Justine Marsden

Amanda Verner

Leonid Volovelsky

CELLOS

Umberto Clerici

PRINCIPAL

Catherine Hewgill

PRINCIPAL

Fenella Gill

Adrian Wallis

Leah Lynn

ASSISTANT PRINCIPAL

Kristy Conrau

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

David Wickham

DOUBLE BASSES

Alex Henery

PRINCIPAL

Richard Lynn

Kees Boersma

PRINCIPAL

David Campbell

Steven Larson

Jaan Pallandi

Benjamin Ward

FLUTES

Katie Zagorski*

Emma Sholl

A/ PRINCIPAL

Lisa Osmialowski^o

ASSOCIATE PRINCIPAL

Carolyn Harris

Rosamund Plummer

PRINCIPAL PICCOLO

OBOES

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PERCUSSION

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Louise Johnson

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Grey = PERMANENT MEMBER OF
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NOT APPEARING IN THIS CONCERT

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in the Illawarra and Southern
Highlands.

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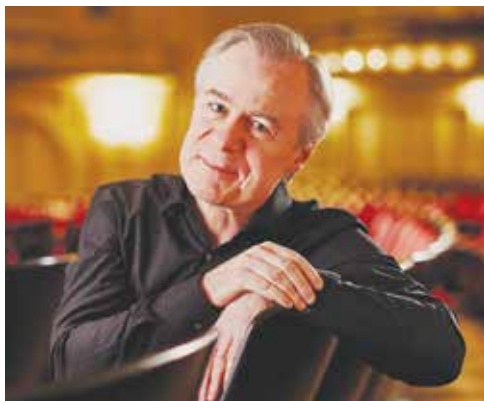


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PHOTO: KEITH SAUNDERS

*Associate Principal Trombone Scott Kinmont with
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JULIAN ANDERSON *The Imaginary Museum* – Piano Concerto with soloist Steven Osborne
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*Stuart Challender, SSO Chief Conductor
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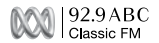
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