

SYDNEY
SYMPHONY
ORCHESTRA

A Paris Happening

TEA & SYMPHONY
WITH THE FELLOWS

25 OCTOBER

SYDNEY OPERA HOUSE



TEA AND SYMPHONY
FRIDAY 25 OCTOBER, 11AM

SYDNEY OPERA HOUSE CONCERT HALL



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

A Paris Happening

Tea & Symphony with the Fellows

Roger Benedict *conductor*

Nick Russoniello *saxophone*

DARIUS MILHAUD (1892–1974)

La Création du monde (The Creation of the World)

JACQUES IBERT (1890–1962)

Chamber Concertino for alto saxophone and eleven instruments

Allegro con moto

Larghetto – Animato molto

CLAUDE DEBUSSY (1862–1918)

Prélude à 'L'après-midi d'un faune'

arr. Benno Sachs (1882–1969)

JACQUES IBERT (1890–1962)

Divertissement

Introduction: Allegro vivo

Cortège: Moderato molto – Animato subito

Nocturne: Lento

Valse: Animato assai

Parade: Tempo di marcia

Finale: Quasi cadenza – Vivo: Tempo di galop

Estimated durations: 16 minutes,
13 minutes, 10 minutes, 16 minutes.

The concert will be performed without
interval and will conclude at
approximately 12 noon.



Cover image: Sydney Symphony
Double Bass Fellow David Barlow
(Photo by Anthony Geernaert)



Principal Partner



A Russian Gala

BEHZOD ABDURAIMOV PERFORMS TCHAIKOVSKY

TCHAIKOVSKY Piano Concerto No.1

RACHMANINOFF Symphony No.2

Lionel Bringuier conductor

Behzod Abduraimov piano

Fri 8 Nov, 8pm

Sat 9 Nov, 8pm

Sydney Opera House



The Composer is Dead

A SYDNEY SYMPHONY FAMILY EVENT

STOOKEY & SNICKET The Composer is Dead

Brett Kelly conductor

Brendon Taylor The Inspector

Sun 10 Nov, 1pm

Sun 10 Nov, 2.45pm

Sydney Opera House



Andrew Haveron performs Mozart

BEETHOVEN The Ruins of Athens: Overture

MOZART Violin Concerto No.5 in A, K219 (Turkish)

HAYDN Symphony No.100 (Military)

Andrew Haveron violin-director

Mozart in the City

Thu 14 Nov, 7pm

City Recital Hall

Tea & Symphony

Fri 15 Nov, 11am

Sydney Opera House



Lea Salonga in Concert

WITH THE SYDNEY SYMPHONY ORCHESTRA

The Award-winning Broadway star and Disney legend, Lea Salonga, returns to Sydney following her 2017 sold out tour, performing songs from *Les Misérables*, *Miss Saigon*, *Aladdin*, *Frozen*, *The Greatest Showman* and more.

Lea Salonga

Gerard Salonga conductor

Fri 15 Nov, 8pm

Sat 16 Nov, 2pm

Sat 16 Nov, 8pm

Sydney Opera House



Paul Lewis in Recital

SCHUBERT Sonata in G, D894

BEETHOVEN Diabelli Variations

Paul Lewis piano

International Pianists in Recital

Mon 18 Nov, 7pm

City Recital Hall



Turangalila-Symphonie

CELEBRATING DAVID ROBERTSON

MESSIAEN Turangalila-Symphonie

David Robertson conductor

Tengku Irfan piano

Jacob Abela ondes martenot

Thu 21 Nov, 7pm

Sydney Opera House



Skyfall in Concert

James Bond on the big screen accompanied by the Sydney Symphony performing Thomas Newman's BAFTA-winning score live to the film!

Nicholas Buc conductor

Fri 22 Nov, 8pm

Sat 23 Nov, 2pm

Sat 23 Nov, 8pm

Sydney Opera House

SKYFALL LICENSED BY MGM. SKYFALL © 2012 DANJAO, MGM. SKYFALL, 007™ AND RELATED JAMES BOND TRADEMARKS, TM DANJAO. ALL RIGHTS RESERVED.



American Harmonies

CELEBRATING DAVID ROBERTSON

COPLAND Appalachian Spring: Suite

ROUSE Bassoon Concerto *Australian premiere*

ADAMS Harmonielehre

David Robertson conductor

Todd Gibson-Cornish bassoon

Thursday Afternoon Symphony

Thu 28 Nov, 1.30pm

Emirates Metro Series

Fri 29 Nov, 8pm

Great Classics

Sat 30 Nov, 5pm

Sydney Opera House





Roger Benedict *conductor*

Roger Benedict's career as a conductor has been enriched by more than two decades as a principal player in some of the world's leading orchestras, by his extensive work as a soloist and chamber musician, and through his deep involvement in orchestral training and development.

Roger holds the positions of Chief Conductor and senior lecturer in viola at the Sydney Conservatorium of Music and has been Artistic Director of the Sydney Symphony Fellowship Program since 2002. From 1991-2000 he was Principal Viola of the Philharmonia Orchestra, London, before taking up the same position in the Sydney Symphony Orchestra.

A frequent guest conductor with the Sydney Symphony Orchestra, Roger has conducted the Orchestra in subscription concerts as well as for special events. He regularly conducts the Sydney Symphony Fellows, including their concerts at the Sydney Opera House and on tour. He also appears as a conductor with other orchestras in the region including the Adelaide Symphony Orchestra and the Auckland Philharmonia Orchestra, and in the UK with the Southbank Sinfonia. A devoted orchestral trainer, he has coached the European Union Youth Orchestra since 2000, and is a frequent conductor of Australian Youth Orchestra and National Youth Orchestra (UK) programs.

In his work with the Sydney Symphony Fellows,

Roger has gained admiration for his adventurous and imaginative programming and for his dedication to outreach and community activity – including through presenting concerts and workshops in schools, prisons and corporate settings. Equally passionate about using music to raise awareness and support for charitable causes, Roger conceived and conducted the highly successful Concert for Life at Sydney Town Hall in September 2015, raising nearly \$40,000 for suicide prevention.

As a viola soloist Roger has appeared with the Philharmonia Orchestra, the Royal Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, and the Ulster Orchestra in the UK as well as the Sydney Symphony, Canberra Symphony, New Zealand Symphony and the Orchestra Ensemble Kanazawa.

Roger Benedict's recital CD *Volupté* was selected as one of the 10 best recordings of 2010 by theclassicalreview.com. His recording of Vaughan Williams' *Flos Campi* with the Sydney Symphony was released in 2011, and a disc of music by Hans Gál and Ernst Krenek (*Voices in the Wilderness*) in 2014. His latest recording, *A Winter's Tale*, with pianist Simon Tedeschi, was released in 2018.



Nick Russoniello *saxophone*

Nick Russoniello, one of Australia's most dynamic young artists, enjoys an exciting and varied performance career both in Australia and abroad. Nick has been the recipient of a number of major awards including the ABC Symphony Australia Young Performer of the Year Award and the Fine Music Kruger Scholarship. Nick has appeared as a soloist with the Adelaide, Canberra, Queensland, Melbourne and Sydney Symphony Orchestras.

Nick appears as a guest musician with Australia's leading ensembles, these include the Sydney Symphony Orchestra, Australian World Orchestra, Australian Opera and Ballet Orchestra, Acacia Quartet, Omega Ensemble, and Sydney Camerata. He is a sought-after chamber musician and performs regularly as a member of Continuum Sax, Duo Histoire and the Golden Age Quartet.

Alongside his performance achievements Nick's original compositions for saxophone have been performed internationally, including at the recent world saxophone congress in Zagreb, Croatia. In 2019 Nick composed a new original film score to Charlie Chaplin's *The Immigrant* and will be recording his third studio album. Nick will also be presenting his original music at the Royal College of Music (London), Royal Northern College of Music (Manchester) and is undertaking a composition residency at Strasbourg Conservatoire (France). Nick is currently a doctoral candidate at the University of Sydney, and an associate artist of The Australian Music Centre.

ABOUT THE MUSIC

Darius Milhaud (1892–1974)

La Création du monde (The Creation of the World)

Many of the jazz-inspired works of the 1920s by ‘serious’ composers now strike us as period pieces. Of those that do not, Milhaud’s *La Création du monde* stands out as pungently memorable, not only nostalgic, but an ever-fresh concert hall standard. It was composed for a ‘jazz’ ballet, on a scenario by poet, novelist and journalist Blaise Cendrars. Sets and costumes were by Fernand Léger, and the choreography by Jean Börlin. The commission was from the Ballets Suédois of Rolf de Maré, one of Diaghilev’s rivals among Paris impresarios, and the first performance was given in the Théâtre des Champs-Élysées on 15 October 1923.

Cendrars had recently edited a collection of African folk tales, and his ballet scenario portrayed the creation myth as told in African legend. Giant gods, trees which impregnate the earth with their seed, leaves transformed into animals, men and girls emerging from the trees and performing a mating dance, until they disperse, leaving a single couple on stage, united in love. Léger’s setting was inspired by primitive African art, with animal costumes in dazzling colours, with strange beaks, and totem figures. The backdrop was cubed and squared, with horned creatures and undulating clouds. Léger had wanted his animal skins to be inflatable, an idea which had to be dropped because the sound of whooshing gas would have drowned out the orchestra!

Milhaud’s music was written for a band of 19 soloists, with prominent piano and percussion – the exact instrumentation of the African-American opera *Liza*, by Maceo Pinkard, which Milhaud had heard in New York’s Harlem. From his time in Rio as secretary to Paul Claudel, the French ambassador to Brazil (1916–18), Milhaud had travelled extensively and heard many exotic musics. But all their influences were thoroughly integrated into his evolving personal style. In Paris, Milhaud himself could be considered exotic. The prominent saxophone in *La Création du monde*, which presents in the prelude a darkly lyrical theme which will return in a kind of rondo structure, has obvious jazz associations. But it also recalls the pioneering saxophone part in Bizet’s *L’Arlésienne*, music for a play set in Milhaud’s native Provence. ‘Provence,’ Milhaud once wrote, ‘reaches all the way from Constantinople to Rio.’ The major/minor contours of the saxophone theme also recall Milhaud’s family origins, suggesting an affinity between the experience of the black and the Jewish races. The jazz fugue which begins the first of the fast sections of the music, led by the double bass and punctuated by staccato chords from piano and ‘rhythm’, illustrates Milhaud’s contention that in *La Création du monde* he blended jazz style with classical feeling.

DAVID GARRETT © 2003

The *Creation of the World* requires an orchestra of 2 flutes, oboe, 2 clarinets, bassoon, saxophone, horn, 2 trumpets, trombone, timpani, percussion, piano, 2 violins, cello and double bass.

The Sydney Symphony Orchestra first performed Milhaud’s *The Creation of the World* in June 1960 under Bernard Heinze and most recently in November 2011 under Nicholas Carter.



Darius Milhaud, 1930s

IN BRIEF

Milhaud’s *The Creation of the World* is one of the first ‘jazz ballets’ reflecting what is sometimes called the Parisian jazz age of the 1920s. The work is in six linked movements, although Milhaud pointedly leaves out any descriptive titles in the printed score. The ballet, after an overture, depicted the earth emerging from chaos, the creation of plants and animals, then a human couple and their desire before the coming of the first spring.



Fly at your
OWN TEMPO



EMIRATES FIRST

As Principal Partner of the Sydney Symphony Orchestra, we understand the importance of setting the right tempo. Slow down your pace in Emirates First and relax into your very own private suite.



*Emirates First Class Private Suite pictured. For more information visit emirates.com/au, call 1300 303 777, or contact your local travel agent.

Jacques Ibert (1890–1962)

Divertissement

Introduction: Allegro vivo

Cortège: Moderato molto – Animato subito

Nocturne: Lento

Valse: Animato assai

Parade: Tempo di marcia

Finale: Quasi cadenza – Vivo: Tempo di galop

Ibert was not closely associated with other groups of composers; even if the close relationships of the group known as Les Six were more imagined than real, those composers shared certain aesthetic concerns from which Ibert remained aloof, though he was friendly with such figures as Honegger and Milhaud. In the 1920s he, like them, no doubt felt a huge sense of optimistic relief after World War I, which many artists expressed in madcap comedy.

In 1928 Ibert wrote incidental music for the revival of a popular 19th century farce, *The Italian Straw Hat*, in which a woman's hat is eaten by a horse while she dallies with her lover en route to the wedding of her ex-boyfriend, who generously spends the rest of the play trying to find an identical hat so as to save the woman's honour, while being pursued by his bride to be and all the wedding guests. As it happens the play was made into a film by René Clair that year, but Ibert's music was for a stage show, and he soon saw the potential for an amusing concert piece, or *divertissement*, based on it.

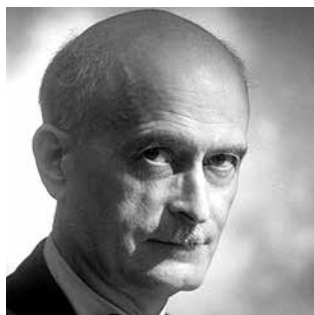
The first of the six movements is a *moto perpetuo* whose manner is familiar from numerous contemporary pieces and from Ibert's Chamber Concerto, where blocks of busy material are passed from section to section of the orchestra. The Cortège begins with a short introduction of extreme delicacy, a Debussyan flute answered by a distant horn and a filigree of harmonics from the first violin; this calm is soon shattered by a boisterous faster music which is itself interrupted by familiar 'found objects' including Mendelssohn's 'Wedding March'. The dark colours and soft dynamics of the short Nocturne create a pall that is relieved by a glitter of piano figurations at the movement's end.

In the Valse, Ibert again resorts to parody, taking aim at series of well-known works in the genre, and the subsequent *Parade* makes fun of military marches. The finale begins with a 'literally' striking gesture, a cadenza of cluster chords from the piano that give the impression of a highly frustrated performer, which then launches another break-neck 'perpetual motion' piece. Perhaps the horse gets the last word – the music is marked *tempo di galop*.

GORDON KERRY © 2019

Ibert's *Divertissement* calls for a band of flute (doubling piccolo), clarinet, bassoon (doubling contrabassoon), horn, trumpet, trombone, percussion, piano/celesta, 3 violins, 2 violas, 2 cellos and double bass.

The Sydney Symphony Orchestra first performed Ibert's *Divertissement* in March 1946 under Percy Code and most recently in May 1979 under Louis Fremaux.



Jacques Ibert

IN BRIEF

Ibert's *Divertissement* dates from the 1929, and is drawn from the incidental music to a madcap farce involving a wedding, a horse and an Italian straw hat. Ibert takes the opportunity to make fun of several musical sacred cows along the way.

Claude Debussy (1862–1918)

Prélude à 'L'après-midi d'un faune'

arr. Benno Sachs (1882–1969)

Published in 1876, Stéphane Mallarmé's eclogue *L'après-midi d'un faune* is a monument of symbolist poetry, reflecting in its sumptuous but fragmentary language the erotic fantasies of a drowsy faun – a mythical half-man, half-goat – on a hot, languid Sicilian afternoon. Running like a thread through the imagery of fruit and flowers and naked nymphs are references to music, specifically to the syrinx. This instrument, the 'pan-pipes', was fashioned by the god Pan from reeds into which a young nymph, desperate to escape his amorous attentions, had been transformed.

One such reference, to the syrinx's 'sonorous, airy, monotonous line', would become the kernel of Debussy's musical rendering of the poem. (Debussy hated hearing his music described as 'what imbeciles call impressionism' and preferred his work to be compared to Symbolist poetry.) Inviting Mallarmé to hear the work in 1894, he described 'the arabesque which ... I believe to have been dictated by the flute of your faun'.

In fact the work's genesis was in a proposal by Mallarmé to present a staged version of his poem at an avant-garde theatre in 1891. By now he knew and admired some of Debussy's vocal music, and went so far as to announce in the newspaper that the staged version would include music by the young composer 'M de Bussy'. The project fell through, but Debussy's imagination had been whetted. The orchestral piece that finally appeared made an immediate and positive impact with the audience, if not the critics, and may be said to be Debussy's breakthrough work. In 1910 it was choreographed and danced by Nijinsky, whose erotic performance caused one of those typically evanescent Parisian fracas.

The first phrase of the solo flute arabesque with which the piece begins has rightly been described as a founding moment in modern music. Its chromatic, rhythmically ambiguous line traces and retraces the equally ambiguous interval of the tritone: like the material elsewhere in the work that is derived from the whole-tone scale, it is in no clearly discernible key, as is shown by the varied ways in which it is harmonised on its subsequent reappearances. The second half of the melody provides more 'conventional' motifs that are taken up from time to time by the rest of the orchestra.



Claude Debussy

IN BRIEF

Debussy's *Faune* has been hailed as the fount of modern music, doing away with goal-directed harmony and complex counterpoint in favour of the sensual pleasure of individual sound and melodies that have no discernible key. It is, after all, music to accompany a day-dream.

Mallarmé's poem rhymes, but otherwise avoids traditional forms or a narrative line; similarly, Debussy's piece avoids the goal-directed development and tonal architecture that informs 19th century symphonism. As Pierre Boulez puts it, 'What was overthrown was not so much the art of development as the very concept of form itself.' Musical events, like the vivid splashes of colour that first answer the flute, are there for the immediate pleasure they give; climaxes are approached by simple repetition of motifs; the most extended melody is a rich, Massenet-like tune at the work's midpoint (played by unison strings in this version, accompanied by layered, rocking ostinatos in the winds.

The faun's dream is overcome by sleep and the 'proud silence of noon', fading to nothingness.

This arrangement for 11 players was made for the Society for Private Musical Performance founded by Arnold Schoenberg in Vienna in 1918 to give good quality performances of works ignored by the city's major concert givers at the time. Debussy's 'Faune' was one of numerous contemporary orchestral works rescored for a smaller band that might still give a flavour of the original. The arrangement, made in 1920, was often assumed to be Schoenberg's own, though it is now understood to have been made by his student Benno Sachs, possibly under Schoenberg's guidance. It maintains the primacy of the flute, and uses piano to suggest the sounds of harp and tuned percussion, while a harmonium supports the tutti ensemble.

GORDON KERRY © 2017

Benno Sachs' arrangement of Debussy's piece calls for flute, oboe, clarinet, percussion, piano, harmonium, 2 violins, viola, cello and double bass.

The Sydney Symphony Orchestra first performed Debussy's *Prélude à 'L'après-midi d'un faune'* in March 1941 under Percy Code and most recently in October 2018 under Jukka-Pekka Saraste. This is its first performance of the Sachs arrangement.



Nijinsky in Afternoon of a Faun

Jacques Ibert (1890–1962)

Chamber Concertino for alto saxophone and eleven instruments

Allegro con moto

Larghetto – Animato molto

Ibert became one of the most-performed French composers of his age-cohort and yet remained something of an outsider in French music, despite an illustrious career that also included the Directorship of the Paris Opera and Opéra Comique from 1955.

He had won the Prix de Rome in 1919 immediately after four years of active service as a nurse and stretcher-bearer in World War I. Controversially he was named Director of the Académie de France in Rome from 1937, a post he nominally held until 1960 and was thus absent from Parisian life for significant periods. Shortly after his appointment to Rome, Ibert's music was banned by the Vichy Government, so the composer spent much of World War II in Switzerland and in 'internal exile' in rural France, only returning to Paris in 1944.

When Adolphe Saxe invented the saxophone in the 1840s, it was to form a bridge between wind and brass instruments in military bands and orchestras, and as such it found its way into 'classical' works like Ambroise Thomas' *Hamlet* in the 1860s and, more famously, Bizet's incidental music for *L'Arlésienne* a decade later – its use in jazz-derived music dates from the 1920s. When Ibert composed his Chamber Concerto in 1935 for the German-American virtuoso Sigurd Raschèr, he chose to make a piece that is demotic in style, though not explicitly jazz-based except perhaps in certain syncopated figures in the first movement's second theme. That *Allegro con moto* begins as a typically Gallic piece of perpetual motion, largely carried by the relentless semiquavers of the solo line while the orchestra makes occasionally forceful commentary though never overwhelming the soloist; the second theme is much more lyrical. The slow movement begins with a 'quasi recitative' for the saxophone before the strings enter with the simplest accompaniment of gently repeated chords. A beautiful duet between the saxophone and trumpet invites the other winds to join in before the movement thins out again leaving just the soloist. The finale follows without a break and, like the first movement, cultivates the sort of chirpy lyricism and boisterous rhythm we also hear in contemporaries like Francis Poulenc.

GORDON KERRY © 2019

Ibert's Chamber Concertino requires solo alto saxophone and an orchestra of flute, oboe, clarinet, bassoon, horn, trumpet, 2 violins, viola, cello and double bass.

The Sydney Symphony Orchestra first performed Ibert's Chamber Concertino in July 1938 under Malcolm Sargent with the original soloist, Sigurd Raschèr, and most recently in November 1959 under Nikolai Malko again with Sigurd Raschèr, saxophone.



Albert Préjean and Olga Tschechowa in René Clair's film version of *The Italian Straw Hat*, 1928.

A Russian Gala

Be enraptured by Behzod Abduraimov's compelling artistry in Tchaikovsky's dazzling Piano Concerto No.1 and experience the sweeping emotions of Rachmaninoff's second symphony.

Lionel Bringuier conductor
Behzod Abduraimov piano

8 & 9 November
Sydney Opera House



sydneySymphony.com
(02) 8215 4600



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director

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.



Principal Partner

SAMSUNG

Sydney Opera House Trust

Nicholas Moore *Chair*
Anne Dunn
Michael Ebeid AM
Kathryn Greiner AO
Chris Knoblanche AM

Deborah Mailman AM
Kevin McCann AM
Kylie Rampa
Jillian Segal AO
Philip Wolanski AM

Executive Management

Louise Herron AM
Fiona Winning
Lou Oppenheim
Jade McKellar
Ian Cashen
Brendan Wall
Jon Blackburn
Kya Blondin
Hugh Lambertson

Chief Executive Officer
Director, Programming
Director, Production & Events
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

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.

18702 - 37 597-599

SYDNEY SYMPHONY FELLOWSHIP

PHOTO: KEITH SAUNDERS



ROGER BENEDICT ARTISTIC DIRECTOR

The Sydney Symphony Orchestra Fellowship is recognised as one of the world's leading orchestral training programs. Every year, talented young musicians are selected through a national audition process to participate in the intensive, year-long program which sees them immersed in the world of the Sydney Symphony Orchestra, to learn from and be mentored by established, professional orchestral musicians.

Under the guidance of Sydney Symphony Orchestra Principal Viola and Fellowship Artistic Director Roger Benedict, the Fellows are provided with the training and experience they need to secure full-time positions in professional orchestras. This training includes rehearsing and performing with the orchestra, coaching from touring international artists in masterclasses and professional development workshops. The Fellows also perform together in extensive chamber music series and participate in a variety of outreach projects.

Each of the Fellows receives a bursary and professional support to allow them to fully commit to their year with the Sydney Symphony. Since the program's beginnings in 2001, Fellowship alumni have won positions in some of the finest orchestras in Europe, Asia and Australia, including 12 former Fellows who now hold permanent positions with the Sydney Symphony Orchestra.

In 2019 we welcome 12 Fellows in strings, winds, brass and percussion.

THE ORCHESTRA



David Robertson

THE LOWY CHAIR OF CHIEF
CONDUCTOR AND ARTISTIC DIRECTOR



Donald Runnicles

PRINCIPAL GUEST CONDUCTOR



Vladimir Ashkenazy

CONDUCTOR LAUREATE



Andrew Haveron

CONCERTMASTER
SUPPORTED BY VICKI OLSSON

VIOLINS

Harry Bennetts

ASSOCIATE CONCERTMASTER

Tobias Aant†

Jessica Oddiet†

VIOLAS

Justine Marsden

Beth Condon†

CELLOS

Timothy Nankervis

Eliza Sdrauligt†

DOUBLE BASSES

David Barlow†

FLUTES

Joshua Batty

PRINCIPAL

Carolyn Harris

OBOES

Eve Osborn†

CLARINETS

Francesco Celata

ACTING PRINCIPAL

James Julian†

SAXOPHONE

Nick Russoniello*

GUEST PRINCIPAL

BASSOONS

Jordy Meulenbroekst†

HORNS

Aidan Gabrielst†

TRUMPETS

David Elton

PRINCIPAL

David Johnson†

TROMBONES

Dale Vail†

TIMPANI & PERCUSSION

Rebecca Lagos

PRINCIPAL

Adam Cooper-Stanbury†

PIANO & CELESTA

Susanne Powell*

GUEST PRINCIPAL

HARMONIUM

Catherine Davis*

GUEST PRINCIPAL

* = GUEST MUSICIAN

† = SYDNEY SYMPHONY FELLOW

SYDNEY SYMPHONY ORCHESTRA

Patron

Her Excellency The Honourable
Margaret Beazley AO QC
Governor of New South Wales

Board of Directors

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

Council

PATRON EMERITUS

The Hon Prof Dame Marie Bashir AO CVO

COUNCIL MEMBERS

Brian Abel
Doug Battersby
Christine Bishop
Dr Rebecca Chin
John C Conde AO
The Hon. John Della Bosca
Alan Fang
Hannah Fink and Andrew Shapiro
Erin Flaherty
Dr Stephen Freiberg
Robert Joannides
Simon Johnson
Gary Linnane
Helen Lynch AM
David Maloney AM
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 AC 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

Administration

EXECUTIVE

Emma Dunch Chief Executive Officer
Sarah Falzarano Director of Finance
Richard Hemsworth Director of Operations
Aernout Kerbert Director of Orchestra
Management
Luke Nestorowicz Director of Marketing
Raff Wilson Director of Artistic Planning

Ross Chapman Production Manager
Mihka Chee External Affairs Manager
Callum Close Philanthropy Manager
Ian Colley Customer Analyst
Meg Collis Philanthropy Coordinator
Kerry-Anne Cook Associate Director
of Operations & Touring

Pim den Dekker Head of Customer Service
and Ticketing

Michael Dowling Customer Service
Representative

Jennifer Drysdale Head of Philanthropy

Douglas Emery Marketing Manager

Emma Ferrer Accounts Assistant

Meera Gooley Head of Digital Marketing

Victoria Grant Librarian

Tess Herrett Marketing Associate

Michel Maree Hryce In-House Counsel,
People & Culture

Meklit Kibret Community Engagement Officer

Patricia Laksmono External Affairs Officer

Ilmar Leetberg Artist Liaison Manager

Alyssa Lim Publicity Manager

Rosie Marks-Smith Orchestra Personnel
Manager

Alastair McKean Library Manager

Rachel McLarin Orchestra Personnel Manager

Lynn McLaughlin Head of CRM

Mary-Ann Mead Librarian

Lars Mehlan Head of Corporate Relations

Tom Niall Marketing Associate

Alex Norden Operations Manager

Aeva O'Dea Office Administrator

Lauren Patten Philanthropy Officer

Minerva Prescott Accountant

Andrea Reitano Digital Marketing Coordinator

Genevieve Scott Stage Manager

Elissa Seed Production Coordinator

Indah Shillingford Design Lead

Andrea Shrewsbury Marketing Project Manager

Peter Silver Acting Director, Sydney
Symphony Presents

Laura Soutter Payroll Officer

Brendon Taylor Production Coordinator

Ruth Tolentino Finance Manager

Sam Torrens Artistic Planning Manager

Simonette Turner Orchestra Personnel Manager

Stephen Wilson Senior Customer Service Manager

Amy Zhou Graphic Designer

SYDNEY SYMPHONY ORCHESTRA PATRONS

The Sydney Symphony Orchestra gratefully acknowledges the music lovers who support us. Your generous philanthropy is instrumental to our continued artistic excellence and helps to sustain our important education and regional touring programs. In addition to those listed below, we also acknowledge those supporters who wish to remain anonymous.

VISIONARIES

Brian Abel
Geoff Ainsworth AM &
Johanna Featherstone
Anne Arcus & Terrey Arcus AM
The Berg Family Foundation
Dr Rachael Kohn AO &
Mr Tom Breen
Robert & Janet Constable
Crown Resorts Foundation
Sir Frank Lowy AC &
Lady Shirley Lowy OAM
Ruth & Bob Magid OAM
Roslyn Packer AC
[President, Maestro's Circle]
Packer Family Foundation
Thyne Reid Foundation
Peter Weiss AO [President
Emeritus, Maestro's Circle] &
Doris Weiss

MAESTRO'S CIRCLE

Robert Albert AO &
Elizabeth Albert
Christine Bishop
John C Conde AO
Dr Gary Holmes &
Dr Anne Reeckmann
Ingrid Kaiser
I Kallinikos
Anthony & Sharon Lee
Foundation
Warren & Marianne Lesnie
The late Hon Jane Mathews AO
Catriona Morgan-Hunn
Rachel & Geoffrey O'Connor
Vicki Olsson
Drs Keith & Eileen Ong
Paul Salteri AM & Sandra Salteri
Penelope Seidler AM
In memory of Mrs W Stening
Kathy White
In memory of Dr Bill Webb &
Mrs Helen Webb
Ray Wilson OAM, in memory of
James Agapitos OAM

PATRONS PROGRAM

\$15,000+

Antoinette Albert
Doug & Alison Battersby
Dugald Black
Sandra & Neil Burns
Robert & L Alison Carr
Dr Rebecca Chin
Bob & Julie Clampett
Emma Dunch
Edward & Diane Federman
Simon Johnson
Dr Barry Landa
Sylvia and the late Sol Levi
Helen Lynch AM & Helen Bauer
Susan Maple-Brown AM
Russell & Mary McMurray
The Hon. Justice AJ Meagher &
Mrs Fran Meagher
John & Jane Morschel
Karen Moses
Kenneth R Reed AM
Garry & Shiva Rich
Geoffrey Robertson AO

Graeme Roberston
Tim Robertson SC
In memory of Joyce Sproat
James Stening
Judy & Sam Weiss
Caroline Wilkinson OAM
June & Alan Woods
Family Bequest

\$10,000+

Ainsworth Foundation
Rob Baulderstone & Mary Whelan
Audrey Blunden
Daniel & Drina Brezniak
Richard Cobden SC
Janet Cooke
Ewen Crouch AM &
Catherine Crouch
Ian Dickson & Reg Holloway
The Greatorex Fund
Carolyn Githens
Nora Goodridge OAM
James Graham AM &
Helen Graham
Ross Grant
The Hilmer Family Endowment
Jim & Kim Jobson
Roland Lee
Dr Janet Merewether
Dr Dominic Pak & Cecilia Tsai
Mr & Mrs Nigel Price
Sylvia Rosenblum
The Ross Trust
Rod Sims & Alison Pert
Tony Strachan
Russell Tagg & Pat Woolley
Kim Williams AM & Catherine Dovey

SUPPORTERS PROGRAM

\$5,000+

Stephen J Bell
Dr Victor Bien &
Ms Silvana d'Iapico
Beverley & Phil Birnbaum
Boyarsky Family Trust
Ian & Jennifer Burton
Hon J C Campbell QC &
Mrs Campbell
Margot Chinneck
Roxane Clayton
B & M Coles
Howard & Maureen Connors
Donus Australia Foundation
Limited
Paul R Espie AO
Richard Flanagan
Dr Stephen Freiberg &
Donald Campbell
Dr Colin Goldschmidt
Warren Green
Dr Jan Grose OAM
James & Yvonne Hochroth
Kimberley & Angus Holden
Peter M Howard
David Jeremy
Ervin Katz
Justice Francois Kunc &
Ms Felicity Rourke
John Lam-Po-Tang

Dr Lee MacCormick Edwards
Charitable Foundation
Mora Maxwell
Robert McDougall
Judith A McKernan
Jackie O'Brien
Sandra Plowman
Mark & Lindsay Robinson
Dr Agnes E Sinclair
Dougall Squir
Howard Tanner AM & Mary Tanner
David FC Thomas &
Katerina Thomas
Women's Health & Research
Institute of Australia
Robert Veel
Robert & Rosemary Walsh
Yim Family Foundation
Dr John Yu AC

\$2,500+

Colin & Richard Adams
David Barnes
In memory of Lance Bennett
In memory of Rosemary Boyle,
Music Teacher
In memory of R W Burley
Cheung Family
Jill E Choulkes
Dr Paul Collett
Andrew & Barbara Dowe
Sarah & Tony Falzarano
Ian Fenwicke & the late Prof
Neville Wills
Michael & Rochelle Goot
Anthony Gregg
Sherry & Tom Gregory
Jill Hickson AM
Roger Hudson &
Claudia Rossi-Hudson
Andrew Kaldor AM &
Renata Kaldor AO
W G Keighley
Dr Heng Khung & Mrs Cilla Tey
Professor Andrew Korda AM &
Susan Pearson
A/Prof Winston Liauw & Ellen Liauw
Juliet Lockhart
Gabriel Lopata
Peter Lowry OAM &
Dr Carolyn Lowry OAM
David Maloney AM & Erin Flaherty
Renee Markovic
Matthew McInnes
Dr V Jean McPherson
Phil & Helen Meddings
James & Elsie Moore
Janet Newman
Timothy & Eva Pascoe
Andrew Patterson & Steven Bardy
Graham Quinton
Suzanne Reid & Graham Stewart
Patricia H Reid Endowment Pty Ltd
Dr Evelyn Royal
Shah Rusiti
Manfred & Linda Salamon
Tony Schlosser
Sophie Schultz
Helen & Sam Sheffer
Yvonne Sontag
Titia Sprague
Jo Strutt & the late John Strutt

Jane Thornton OAM &
Peter Thornton
Kevin Troy
Judge Robyn Tupman
Ken Insworth
Dr Alla Waldman
The Hon. Justice A G Whealy
Evan Wong & Maura Cordial
Lindsay & Margaret Woolveridge
Josette Wunder

\$1,000+

Lenore Adamson
John Aitken
Rae & David Allen
Henri W Aram OAM
In memory of Toby Avent
John Augustus & Kim Ryrrie
Lyn Baker
Malcolm & Joanna Barlow
Dr Richard & Mrs Margaret Bell
G & L Besson
Mark Bethwaite AM
Minnie Biggs
Allan & Julie Bligh
Judith Bloxham
Andre Boerema
Irene & Robert Bonella
Dr Barbara Booth &
Dr Margaret Booth
Jan Bowen AM
Ros Bracher AM
Peter Braithwaite & Gary Linnane
Mrs H Breekveldt
Ita Buttrose AC OBE
Hugh & Hilary Cairns
Michel-Henri Carriol
M D Chapman AM & J M Chapman
Norman & Suellen Chapman
Dr Diana Choquette
David Churches & Helen Rose
Donald Clark
In memory of L & R Collins
Joan Conneroy OAM
Debby Cramer & Bill Caukili
Dr Peter Craswell
Mary Anne Cronin
Trevor Cook & Julie Flynn
Charles P Curran AC &
Mrs Eva Curran
John Curotta
Diana Daly
The Hon. Justice David Davies &
Mr Paul Presa
Greta Davis
Lisa & Miro Davis
The Deveson Family
Kate Dixon
Susan Doenau
Stuart & Alex Donaldson
Peter Doyle
JP & Jen Drysdale
Professor Jenny Edwards
Dr Rupert C Edwards
The Hon. Justice Sylvia Emmett
Suellen & Ron Enestrom
John B Fairfax AO & Libby Fairfax
Hannah Fink & Andrew Shapiro
Mr & Mrs Alexander Fischl
Vernon Flay & Linda Gilbert
Frielich Family Foundation
Lynne Frolich

SYDNEY SYMPHONY ORCHESTRA PATRONS

Jennifer Fulton
 Dr Greg Gard &
 Dr Joanne Grimsdale
 Irene & John Garran
 Ray & Lindy Gerke
 Stephen Gillies & Jo Metzke
 Clive & Jenny Goodwin
 Marilyn & Max Gosling
 Andrea Govaert &
 Wik Farwerck
 In memory of Angelica Green
 Robert Green
 Geoffrey Greenwell
 Akiko Gregory
 Harry & Althea Halliday
 Kim Harding & Irene Miller
 V Hartstein
 Donald Hazelwood AO OBE &
 Helen Hazelwood
 Jennifer Hershon
 Sue Hewitt
 Dr Lybus Hillman
 Michelle Hilton, in memory of my
 father, Emil Hilton
 Dorothy Hoddinott AO
 Georgina Horton
 Dr Brian Hsu & Mrs Felicity Hsu
 Dr Michael & Mrs Penny Hunter
 In memory of Geoffrey Israel
 Beth Jackson & John Griffiths
 Margaret Johnston
 Dr Owen Jones &
 Vivienne Goldschmidt
 Fran & Dave Kallaway
 Leslie Kennedy
 Anna-Lisa Klettenberg
 Justin Lam
 Beatrice Lang
 Peter Lazar AM
 Robert Lee
 The Levins Family Foundation
 Benjamin Li
 A Lohan
 Dr Linda Lorenza
 Michael & Hilary Lunzer
 Barbara Maidment
 John & Sophia Mar
 Anna & Danny Marcus
 Alexandra Martin
 Danny May
 Kevin McCann AM &
 Deirdre McCann
 Ian & Pam McGaw
 Evelyn Meaney
 Keith Miller
 Dr Robert Mitchell
 Henry & Ursula Mooser
 Howard Morris
 P Muller
 Judith Mulveney
 Janet & Michael Neustein
 Yvonne Newhouse &
 Henry Brender
 Darrol Norman & Sandra Horton
 J E Norman & G V Norman
 Professor Mike O'Connor AM
 Judith Olsen
 Mr & Mrs Ortis
 In memory of Sandra Paul
 Christina Pender
 Stephen Perkins
 Almut Piatti
 Dr John I Pitt
 Greeba Pritchard
 Dr Raffi Qasabian &
 Dr John Wynter
 Patrick Quinn-Graham
 Ernest & Judith Rapee
 In memory of Katherine
 Robertson

Alexander & Rosemary Roche
 Lesley & Andrew Rosenberg
 Christine Rowell-Miller
 Jorie Ryan for Meredith Ryan
 Kenneth Ryan
 Hon Justice Ronald Sackville AO
 & Mrs Pam Sackville
 In memory of H St P Scarlett
 Solange Schulz
 George & Mary Shad
 Kathleen Shaw
 Peter & Virginia Shaw
 Alison Shillington &
 the late David Shillington
 Dr Evan Siegel
 Margaret Sikora
 Marlene & Spencer Simmons
 Maureen Smith
 Barbara & Bruce Solomon
 Judith Southam
 Donna St Clair
 Fred Stein OAM
 Catherine Stephen
 Dr Vera Stoermer
 Rosemary Swift
 D P Taranto & A J Cassidy
 M Teh
 Mildred Teitler
 Jonathan Teperson
 Dr Jenepher Thomas
 H M Tregarthen
 Gillian Turner & Rob Bishop
 Helen Twibill
 Suzanne & Ross Tzannes AM
 Dr John Vallance
 Mary Vallentine AO
 John & Akky van Ogtrop
 Mr & Mrs Waddington
 Ronald Walledge
 In memory of Denis Wallis
 In memory of Don Ward
 Jerry Whitcomb
 Dr Peter White
 Peter Williamson
 A L Willmers & R Pal
 Dr Edward J Willis
 Margaret Wilson
 Dr Richard Wing
 Dr Peter W Wong
 In memory of Lorna Wright
 R Yabsley

\$500+
 John & Livia Aboud
 Phillip Alexander &
 Elizabeth Steel
 Heather & Peter Andrews
 Nick & Juliet Andrews
 Luke Arnull
 Garry & Tricia Ash
 Lauren Atmore
 John Bagnall
 Paul Balkus
 The Hon. Chief Justice Bathurst
 & Mrs Bathurst
 Jan Bell
 Chris Bennett
 Susan Berger
 Baiba Berzins
 The Hon. Michael Black ac qc &
 Mrs Margaret Black
 Peter & Louise Black
 Jane Blackmore
 Richard Bloor
 Kees Boersma & Kirsty McCahon
 Stephen Booth
 Ian & Barbara Brady
 Libby Braybrooks
 R D & L M Broadfoot
 Dr Tracy Bryan

Alexandra & Axel Buchner
 Darren Buczma
 Anne Cahill OAM
 Lorraine Cairnes & Peter Moffitt
 Eric & Rosemary Campbell
 Mary Carter
 Freda Cassen
 C Cathels
 P C Chan
 Callum Close & James Tolhurst
 Alison Clugston-Cornes
 Brian Cohen
 Meg Isabelle Collis
 In memory of Beth Harpley
 Dom Cottam & Kanako Imamura
 Ian Creighton
 Robin & Wendy Cumming
 John & Jill Curtin
 Katarina Cvitkovic
 Anthoula Danilatos
 Geoff & Christine Davidson
 Christie & Don Davison
 Mark Dempsey & Jodi Steele
 Anne Dineen
 Dr David Dixon
 Grant & Kate Dixon
 Marion Dixon
 Lilli Du
 Camron Dyer & Richard Mason
 Ron Dyer OAM & Dorothy Dyer
 John A Easton & Glenda C Easton
 Margaret Epps
 John Favaloro
 Dr Roger Feltham
 Carole Ferguson
 E Fidler
 Lesley Finn
 Barbara Fogarty
 Arlene Goldman
 Sharon Goldschmidt
 Dr Leo Gotthelf
 Carole A P Grace
 Richard Griffin AM & Jay Griffin
 Peter & Yvonne Halas
 Christopher Harris
 Michael Harvey
 Sandra Haslam
 Robert Havard
 Rosemary Heal
 James Henderson
 Roger Henning & Anton Enus
 Lynette Hilton
 Prof Ken Ho & Mrs Tess Ho
 Sally Hochfeld
 Geoff Hogbin
 Andrew & Carmella Hollo
 Suzanne & Alexander Houghton
 Heather & Malcom Hughes
 Philip Jameson
 Dr Mary Johnson
 Michael Jones
 Scott & Ellie Kable
 Karanikas Family Holdings Pty Ltd
 Beverly Katz & Anthony Larkum
 In memory of Pauline Keating
 Kim & Megan Kemmis
 M Keogh
 Dr Henry Kilham
 Jennifer King
 Susan Kitchin & John Woolford
 Margaret Kyburz
 Sonia Lal
 Tania Lamble
 Eugen Lamotte & Duncan George
 Patrick Lane
 The Laing Family
 Elaine M Langshaw
 Dr Allan Laughlin
 Olive Lawson
 Antoinette le Marchant

Dr Leo Leader & Mrs Shirley Leader
 Cheok F Lee
 Catherine Leslie
 Erna Levy
 Liftronic Pty Ltd
 Joseph Lipski
 Anne Loveridge
 Panee Low
 Lyon Family
 Elaine MacDonald
 Frank Machart
 Melvyn Madigan
 Silvana Mantellato
 Molly McConville
 Alastair McKeane
 Margaret McKenna
 Ross McNair & Robin Richardson
 I Merrick
 John Mitchell
 Kenneth Newton Mitchell
 Alan Hauserman & Janet Nash
 John R Nethercote
 Graham North
 Kate Parsons
 Dr Kevin Pedemont
 Tobias Pfu
 Erika & Denis Pidcock
 Dr Michael Pidcock
 Jane Purkiss
 The Hon. Dr Rodney Purvis AM QC
 & Mrs Marian Purvis
 Dongming & Jiyi Ren
 Kim & Graham Richmond
 Megan Rofe
 Catherine H Rogers
 Peter & Heather Roland
 Agnes Ross
 Kaye Russell
 Peter & Edith Ryba
 Justin Schaffer
 William Sewell
 Daniela Shannon
 Diane Shteinman AM
 Ian & Jan Sloan
 Charles Solomon
 Jennifer Spitzer
 Robert Spry
 Dr Vladan Starcevic
 Cheri Stevenson
 Ian Taylor
 Pam & Ross Tegel
 Ludovic Theau
 Daryl & Claire Thorn
 Alma Toohey
 Kathryn J Turner
 Kristina Vesik OAM
 Lynette Walker
 June Walpole
 Edward West
 Robert Wheen
 Dr Peter White
 In memory of JB Whittle
 P & B Williamson
 In memory of Trevor Williamson
 Don & Heather Wilson
 Marianna Wong
 Sue Woodhead
 In memory of Olwen Woolcott
 Dawn & Graham Worner
 Juliana Wusun
 Paul Wyckaert
 L D & H Y
 Joyce Yong
 Helga & Michele Zwi

SYDNEY SYMPHONY ORCHESTRA PATRONS

Chair Patrons

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

Emma Dunch
*Chief Executive Officer
I Kallinikos Chair*

Andrew Haveron
*Concertmaster
Vicki Olsson Chair*

Joshua Batty
*Principal Flute
Karen Moses Chair*

Victoria Bihun
*Violin
Sylvia & the late Sol Levi Chair*

Kees Boersma
*Principal Double Bass
Council Chair*

Tobias Breider
*Principal Viola
Roslyn Packer AC &
Gretel Packer Chair*

Nick Byrne
*Trombone
Robertson Family 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
The late Hon. Jane Mathews AO
Chair*

Lerida Delbridge
*Assistant Concertmaster
Simon Johnson Chair*

Diana Doherty
*Principal Oboe
John C Conde AO Chair*

Paul Goodchild
*Associate Principal Trumpet
Friends of the late Hon. Jane
Mathews 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*

Kirsty Hilton
*Principal Second Violin
Drs Keith & Eileen Ong Chair*

Scott Kinmont
*Associate Principal Trombone
Audrey Blunden Chair*

Leah Lynn
*Assistant Principal Cello
Sydney Symphony Orchestra
Vanguard Chair (lead support
from Taine Moufarrige and
Seamus R Quick)*

Nicole Masters
*Violin
Nora Goodridge OAM Chair*

Timothy Nankervis
*Cello
Dr Rebecca Chin & Family Chair*

Elizabeth Neville
*Cello
Ruth & Bob Magid OAM Chair*

Alexandre Oguey
*Principal Cor Anglais
Mackenzie's Friend Chair*

Mark Robinson
*Acting Principal Timpani
Sylvia Rosenblum Chair
in memory of Rodney
Rosenblum*

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

Justin Williams
*Assistant Principal Viola
Robert & L Alison Carr Chair*



“I will be forever grateful for the support that Jane Mathews gave the Orchestra, and to The Friends of Jane Mathews who have been inspired by Jane in the support of my Chair. We will never forget her, or the significant impact that she had on our music community.” — Paul Goodchild, Associate Principal Trumpet

FOR INFORMATION ABOUT THE CHAIR PATRONS PROGRAM CALL (02) 8215 4674

SYDNEY SYMPHONY ORCHESTRA PATRONS

Sydney Symphony Fellowship

The Fellowship program receives generous support from Paul Salteri AM & Sandra Salteri and the Estate of the late Helen MacDonnell Morgan.

Fellowship Artistic Director, Roger Benedict is supported by Warren & Marianne Lesnie.

FELLOWSHIP PATRONS

Robert Albert AO & Elizabeth Albert *Violin Chair*

Black, Morgan-Hunn & Stening *Oboe 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*

The Ross Trust *Double Bass Chair*

In memory of Joyce Sproat *Viola Chair*

In memory of Mrs W Stening *Cello Chair*

June & Alan Woods Family Bequest *Bassoon Chair*



PHOTO: ANTHONY GEERNAERT

Sydney Symphony Orchestra 2019 Fellows

Sydney Symphony Orchestra Commissions 2019

Each year – both alone and in collaboration with other orchestras worldwide – the Sydney Symphony Orchestra 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.

STEVE REICH Music for Ensemble and Orchestra

Premiered February 2019

Commissioned with the support of

Dr Stephen Freiberg & Donald Campbell

CHRISTOPHER ROUSE Bassoon Concerto

Premiering 28, 29, 30 November 2019

Commissioned with the support of Geoff Stearn

Help spark a lifetime
love of music and support
the Orchestra's future.

PLEASE DONATE TODAY

(02) 8215 4674
philanthropy@sydneysymphony.com

SYDNEY SYMPHONY ORCHESTRA PATRONS

Sydney Symphony Bequest Society

We recognise the generosity and vision of donors who help to secure a bright future for the Sydney Symphony by making a bequest. The Sydney Symphony Bequest Society honours the legacy of Stuart Challenger, the Sydney Symphony Orchestra's renowned Chief Conductor from 1987 until his untimely death in 1991. In addition to those listed below, we also acknowledge those who wish to remain anonymous.

Warwick K Anderson	Dr John Lam-Po-Tang
Henri W Aram OAM & Robin Aram	Dr Barry Landa
Timothy Ball	Peter Lazar AM
Dr Rosemary Barnard	Daniel Lemesle
Stephen J Bell	Ardelle Lohan
Christine Bishop	Dr Linda Lorenza
Judith Bloxham	Mary McCarter
David & Halina Brett	Louise Miller
R Burns	James & Elsie Moore
David Churches & Helen Rose	Barbara Murphy
Howard Connors	Douglas Paisley
Greta Davis	Jane Purkiss
Glenys Fitzpatrick	Kate Roberts
Dr Stephen Freiberg	Dr Richard Spurway
Vic & Katie French	Rosemary Swift
Jennifer Fulton	Mary Valentine AO
Brian Galway	Ray Wilson OAM
Geoffrey Greenwell	Dawn & Graham Worner
Pauline M Griffin AM	



Stuart Challenger, Sydney Symphony Orchestra Chief Conductor and Artistic Director 1987–1991

We gratefully acknowledge those who have left a bequest to the Sydney Symphony Orchestra

The Estate of the late Ross Adamson
 The Estate of the late Douglas Vincent Agnew
 The Estate of the late Dr Alison Margaret Burrell
 The Estate of the late Carolyn Clampett
 The Estate of the late Jonathan Earl William Clark
 The Estate of the late Martha Danos
 The Estate of the late Roma Valeria Joy Ellis
 The Estate of the late Paul Louis de Leuil
 The Estate of the late Colin T Enderby
 The Estate of the late Mrs E Herrman
 The Estate of the late Irwin Imhof
 The Estate of the late Isabelle Joseph
 The Estate of the late Dr Lynn Joseph
 The Estate of the late Matthew Krel
 The Estate of the late Helen MacDonnell Morgan
 The Estate of the late Greta C Ryan
 The Estate of the late Foster Smart
 The Estate of the late Joyce Sproat
 June & Alan Woods Family Bequest

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

Sydney Symphony Orchestra 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
 Chris Robertson & Katherine Shaw
Founding Patrons
 Paul Colgan
 Oscar McMahon
 Shefali Pryor

Cassandra Scott
 Mischa Simmonds
 Tim Steele
 Ben Sweeten
 Ian Taylor
 Lena Teo
 Robyn Thomas
 Russell Van Howe & Simon Beets
 Dr Danika Wright
 Jane Wurth

VANGUARD MEMBERS

Duncan & Wendy Abernethy
 Laird Abernethy
 Gabrielle Aimes
 Emilia Archibald
 Attila Balogh
 Andrew Baxter
 Dr Victoria Beyer
 Daniel Booth
 Dr Andrew Botros
 Christie Brewster
 Nikki Brown
 Chloe Burnett
 Sandra Butler
 Alicia Cabrera
 Jacqueline Chalmers
 Dharna Chandran
 Dr Rebecca Chin
 Tanya Costello
 Alex Cowie
 Anthony Cowie
 Peter Creeden
 Paul Deschamps
 Paul & Rachelle Edwards
 Roslyn Farrar
 Matthew Garrett & Courtney Thomason
 Rob Gaunt
 Sam Giddings
 Kathryn Higgs
 Katie Hryce
 Virginia Judge
 Aernout Kerbert
 Robert Larosa
 Kate Lavender
 Lauren Macaulay
 Elizabeth McEvoy
 Carl McLaughlin
 Sabrina Meier
 Adrian Miller
 Gemma Morris
 Alex Nicholas
 Timothy Nicholls & James Camilleri
 Joel Pinkham
 Seamus Robert Quick
 Katie Robertson
 Alvaro Rodas Fernandez
 Wouter Roeseems
 Rachel Scanlon

We are proud to acknowledge those donors who have given in support of our work over the last twelve months. (1 September, 2019)

SALUTE

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



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



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

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



FOUNDATIONS



GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



COMMUNITY & INDUSTRY PARTNERS



VANGUARD PARTNER



EVENT PARTNER



REGIONAL TOUR PARTNER

