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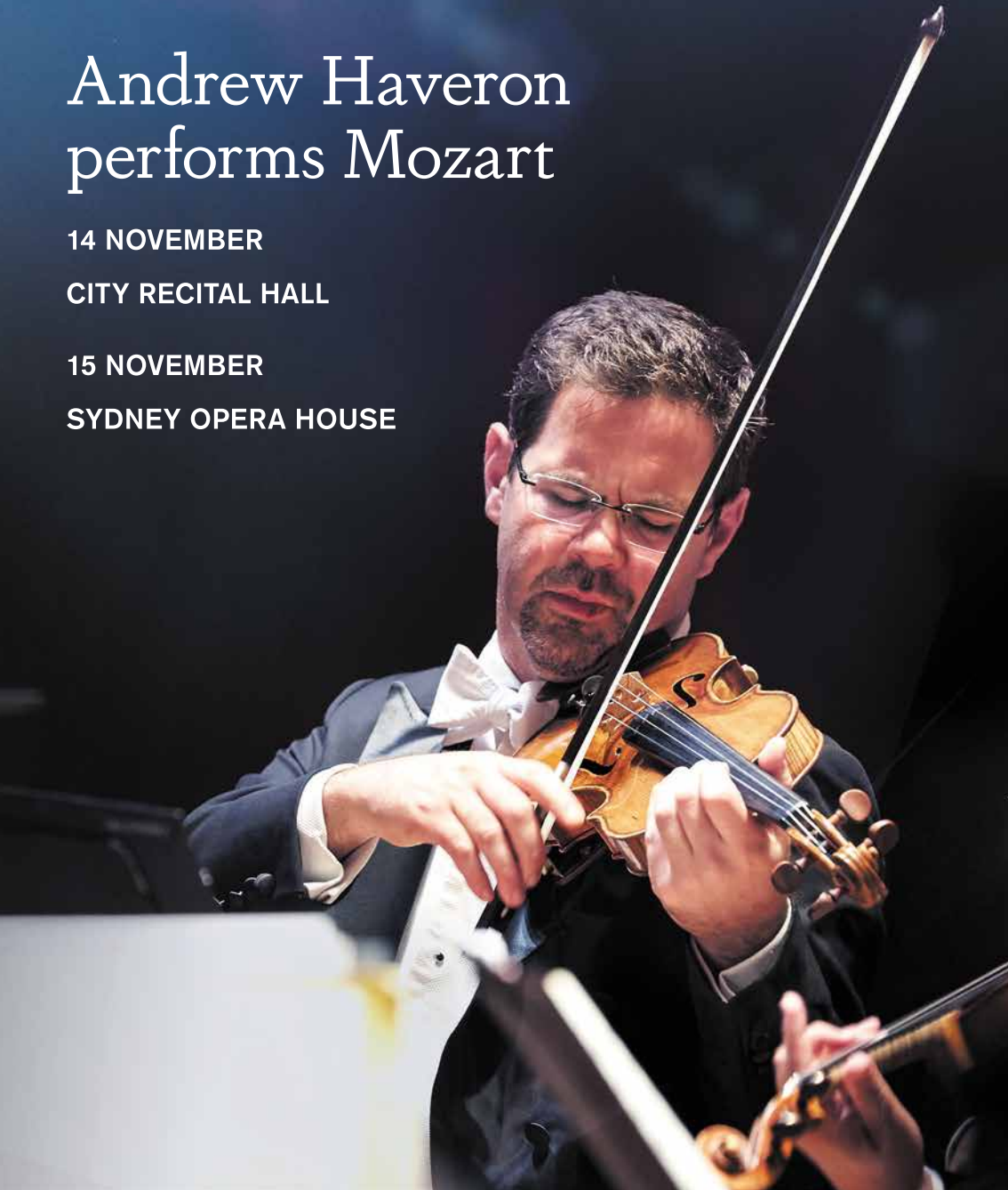
# Andrew Haveron performs Mozart

14 NOVEMBER

CITY RECITAL HALL

15 NOVEMBER

SYDNEY OPERA HOUSE



  
sydney symphony  
orchestra  
David Robertson  
The Lowy Chair of  
Chief Conductor and Artistic Director

  
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**sydney symphony  
orchestra**

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

**MOZART IN THE CITY**  
THURSDAY 14 NOVEMBER, 7PM  
CITY RECITAL HALL

.....  
**TEA AND SYMPHONY**  
FRIDAY 15 NOVEMBER, 11AM  
SYDNEY OPERA HOUSE CONCERT HALL

# Andrew Haveron performs Mozart

**Andrew Haveron** *violin-director*

**LUDWIG VAN BEETHOVEN (1770–1827)**

*The Ruins of Athens: Overture*

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

**Violin Concerto No.5**

*Allegro aperto*

*Adagio*

*Rondeau (Tempo di Menuetto)*

**JOSEPH HAYDN (1732–1809)**

**Symphony No.100, 'Military'**

*Adagio – Allegro*

*Allegretto*

*Menuet (Moderato)*

*Finale (Presto)*

Thursday's concert will be broadcast on  
ABC Classic on 28 November at 1pm.

.....  
Estimated durations: 6 minutes;  
31 minutes; 24 minutes.

.....  
The concert will be performed without  
interval and will conclude at  
approximately 8pm (City Recital Hall)  
and 12 noon (Tea and Symphony).



Cover image: Andrew Haveron  
(Photo by Keith Saunders)



Principal Partner

# CONCERT DIARY

## NOVEMBER



### Lea Salonga in Concert

WITH THE SYDNEY SYMPHONY ORCHESTRA

The award-winning Broadway star and Disney legend, Lea Salonga, returns to Sydney following her sell-out 2017 tour, and performs songs from *Les Misérables*, *Miss Saigon*, *Aladdin*, *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

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**Fri 22 Nov, 8pm**  
**Sat 23 Nov, 2pm**  
**Sat 23 Nov, 8pm**  
Sydney Opera House



### 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



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## DECEMBER



### All That Jazz

WITH THE SYDNEY SYMPHONY FELLOWS

Program includes:

**HINDEMITH** Kammermusik No.1  
**EISLER** Overture to a Comedy  
**SHOSTAKOVICH** Jazz Suite No.1

**Roger Benedict** conductor  
**Sydney Symphony Orchestra Fellows**  
**Guest Musicians from the Sydney Conservatorium of Music**

**Sun 1 Dec, 3pm**  
Verbruggen Hall, Sydney Conservatorium of Music



### Mahler's Klagende Lied

SIMONE YOUNG'S VISIONS OF VIENNA

**MAHLER** Das klagende Lied (The Sorrowful Song)

**Simone Young** conductor  
**Eleanor Lyons** soprano  
**Michaela Schuster** mezzo-soprano  
**Steve Davislim** tenor  
**Andrew Collis** bass-baritone  
**Sydney Philharmonia Choirs**

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**Fri 6 Dec, 8pm**  
**Sat 7 Dec, 8pm**  
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## **Andrew Haveron** *violin–director*

SYDNEY SYMPHONY CONCERTMASTER, VICKI OLSSON CHAIR

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Andrew Haveron has established himself as one of the most sought-after violinists of his generation. A laureate of some of the most prestigious international violin competitions, Andrew studied in London at the Purcell School and the Royal College of Music. With his unrivalled versatility, he is a highly respected soloist, chamber musician and concertmaster.

As a soloist, Andrew has collaborated with conductors such as Sir Colin Davis, Sir Roger Norrington, Jiří Bělohlávek, Stanislaw Skrowachewski, David Robertson and John Wilson, performing a broad range of the well-known and less familiar concertos with many of the UK's finest orchestras. His performance of Walton's violin concerto with the Sydney Symphony Orchestra in 2015 was nominated for a Helpmann Award. Andrew's playing has also been featured on many film and video-game soundtracks, including Disney's 'Fantasia' game, which includes his performance of Vivaldi's *Four Seasons* with the Academy of St Martin in the Fields.

In 1999 Andrew was appointed first violinist of the internationally acclaimed Brodsky Quartet. A busy schedule saw the quartet perform and broadcast in their unique style all over the world. Amassing a repertoire of almost 300 works, they collaborated with outstanding artists and commissioned many new works from today's composers. Also famed for their iconic 'cross-genre' projects, the quartet enjoyed barrier-breaking work with Elvis Costello,

Björk, Paul McCartney and Sting. Andrew recorded more than fifteen albums with the quartet, many of which received industry awards such as "Diapason d'or" and "Choc du Monde". Andrew has also appeared with numerous other chamber groups such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby and Ensemble Q.

Andrew is also in great demand as a concertmaster and director and has worked with all the major symphony orchestras in the UK and many further afield. In 2007 he became concertmaster of the BBC Symphony Orchestra, broadcasting frequently on BBC Radio and enjoying many appearances at the BBC Proms including the famous "Last Night". Joining the Philharmonia Orchestra in 2012 Andrew also led the 'World Orchestra for Peace' at the request of its conductor Valery Gergiev, and again in 2018 at the request of Donald Runnicles. He has also been the leader of 'The John Wilson Orchestra' since its inception. In 2013, Andrew started in his current position of concertmaster of the Sydney Symphony Orchestra. In 2019 Andrew has also appeared with the London Symphony Orchestra under Sir Simon Rattle, and in recitals around Australia with pianists Anna Goldsworthy, Piers Lane and Simon Tedeschi.

In 2004 Andrew 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 Sydney Symphony Orchestra by Vicki Olsson.*

## ABOUT THE MUSIC

### Ludwig van Beethoven (1770–1827)

#### ***The Ruins of Athens, Op.113: Overture***

*The Ruins of Athens* and *King Stephan*, plays by August von Kotzebue, were written to celebrate the opening of the new Hungarian Theatre in Pest, in early 1812. They were part of a series of plays on Hungarian themes, designed to flatter the Emperor. Indeed, Kotzebue had become the commissioned playwright after the writer, Collin, author of *Coriolan* [for which Beethoven wrote a famous overture] had refused to write on a Hungarian theme, and the second play in the series, *Béla's Escape*, was omitted on the grounds that it stirred memories of the Emperor Franz's recent flight from Vienna; it was replaced by *Elevation of Pest to a Royal Capital*.

Beethoven, as the leading composer of the day, was asked to write the music for both *King Stephan* and *Ruins*, the prelude and epilogue of the commemorative cycle. Beethoven was known to many wealthy Hungarians from the days when he first won fame as a pianist in Vienna, a city where many of them kept homes, and he had performed at the castle in Buda, Pest's sister city, on 7 May 1800, where, according to the *Magyar Kurir*, he 'attracted everybody's attention by his artful performance on the Piano-Forte.'

*The Ruins of Athens* tells of the goddess of wisdom, Minerva (or Athena), awaking from a 2000-year sleep to discover her temple, the Parthenon in ruins, and her city occupied by the Turks. She is nevertheless relieved to find that Athenian virtues are kept alive in Pest thanks to the Emperor Franz. The incidental music consists of an overture, a duet, a couple of arias, marches, and a number of choruses. The Overture is cast in a traditional sonata form, though with the difference that Beethoven's themes are stated and restated independently of the form's conventional key relationships.

ADAPTED FROM GORDON KALTON WILLIAMS  
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*The Ruins of Athens* Overture calls for an orchestra of double winds, 4 horns, 2 trumpets, timpani and strings.

The first Sydney Symphony Orchestra performance of any music from *The Ruins of Athens* was of the Turkish March in October 1952. This is the first performance of the Overture.



Beethoven by Stieler, 1819

#### IN BRIEF

Beethoven's incidental music for *The Ruins of Athens* was composed for a festival at the new Hungarian Theatre in Pest in 1812. Kotzebue's play depicts Athens under occupation by the Turks, allowing Beethoven to exploit the ongoing mania for things Turkish in the Austrian Empire.




Parthenon, 1880 - Sanford Robinson Gifford

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1 & 2 APR 2020, 7PM

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## *The Italian Baroque*

Rebel, Gabrieli and Vivaldi

10 & 11 JUN 2020, 7PM

CITY RECITAL HALL

Conductor Benjamin Bayl is our guide to music from Venice and beyond – Monteverdi, Vivaldi, Corelli, Gabrieli and Rebel.



## *Drama and Romance*

Mozart and Beethoven

19 & 20 AUG 2020, 7PM

CITY RECITAL HALL

Violinist Henning Kraggerud leads a program of transcendent music: Mozart's Symphony No.40 and Beethoven's Romances for violin.



## *A Serenade for Strings* Tchaikovsky and Elgar

7 & 8 OCT 2020, 7PM

CITY RECITAL HALL

Andrew Haveron performs Elgar's virtuosic Introduction and Allegro and directs Tchaikovsky's Serenade for Strings, a symphony in miniature.

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## Wolfgang Amadeus Mozart (1756–1791)

### Violin Concerto No.5 in A, K.219

*Allegro aperto*

*Adagio*

*Rondeau (Tempo di Menuetto)*

Mozart's violin concertos are masterly – this is too easy to overlook, when they are compared to his admittedly even more wonderful piano concertos. An often-quoted letter from Mozart's father – one of the leading violin pedagogues of his time – exhorts his son not to give up his practice, and claims that young Mozart could, if he worked at it, be the finest violinist in Europe. All but one of the five violin concertos by Mozart which are unquestionably by him were written in a sustained burst in 1775, when Mozart was 19. They have been considered by some as attempts to please his father rather than himself. Whatever his motivation, these concertos are a major achievement, especially the last three, K.216, 218 and 219. It is important to remember the date, because none of the piano concertos Mozart had written up to this time shows the maturity of conception of the best of the violin concertos. It was after Mozart left Salzburg for Vienna, which he himself called 'the land of the piano', that almost all his concerto writing was for keyboard soloists. He wrote no further violin concertos.

Mozart's violin concertos may have been intended at least as much for his Salzburg colleague Antonio Brunetti as for himself. Brunetti was the solo first violin in the Salzburg Court Orchestra. Certain features of the Concerto in A, K.219 strongly suggest the atmosphere of Salzburg and the showcasing of a fellow musician. The extraordinary 'Turkish' episode in the finale, in which Mozart re-uses ideas from his 1772 ballet *Le gelosie del Serraglio* ('Jealousy in the harem', an entr'acte for the Milan opera *Lucio Silla*), also has the same flavour as several Turkish pieces by Mozart's fellow Salzburg composer Michael Haydn. Haydn (brother of the more famous Joseph) may have collected the tunes in Hungary, which still had a strong Turkish presence, and which he had just visited. Perhaps this kind of music went down particularly well in Salzburg, with its imitation of the music of the janissaries (elite troops of the Ottoman Empire), including drumming by the basses beating the strings with the wood of their bows.



**Mozart by Barbara Krafft**

#### IN BRIEF

Austria's centuries-long conflict with the Ottoman Empire perversely produced a fad for all things Turkish that lasted most of the 18<sup>th</sup> century. Mozart made several forays into 'Turkish' music, including at crucial moments in this concerto, written in Salzburg, most likely for his colleague Antonio Brunetti.

Brunetti must have been pleased with his first entry in this concerto: six bars of quasi-recitative in a slow tempo over murmuring strings. It is similar to Joseph Haydn's devices in some of his early symphonies for showing off the leader of the Esterhazy orchestra. Mozart's first movement is dominated by a rising arpeggio figure, referred to by one commentator as a springboard of the movement. This is a familiar 'tag' in Baroque and Classical violin music, found also in the concertos of Bach, who may have got it from Vivaldi. The interest is in the treatment: Mozart's is all grace and wit, as in the throwaway endings on the same rising arpeggio, an idea he repeats in the last movement. Here the influence of the French galant style conceals strength and structural coherence, obvious when the development of the first movement reverses the arpeggios in downward-turning modulations.

Mozart's slow movement is a rapturous one in E major, with a sense of floating and of bliss often found in Mozart's rare forays into this key. Even though the soloist's singing part dominates, the orchestra contenting itself with providing a framework, Brunetti was apparently not satisfied, finding this movement, according to a letter from Leopold Mozart to his son, 'too artificial', (or, in another translation 'too studied'). Mozart may have composed his Adagio

K.261 as a substitute movement for Brunetti – it is beautiful in its own way, but it lacks the occasional harmonic subtleties of the original movement, heard in this performance.

The capricious-sounding interruption of the Rondeau's triple rhythm by episodes in duple time, and the exotic colouring of the episodes, including the spectacular 'Turkish' music, shows how the Classical style, in Mozart's hands, could accommodate a game which is dramatic in conception.

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In addition to solo violin, this concerto requires an orchestra of 2 oboes, 2 horns and strings.

The Sydney Symphony Orchestra first performed Mozart's A major Violin Concerto in August 1949 under Clive Douglas with Donald Weekes, soloist, and most recently in January 2014 with Anne-Sophie Mutter as soloist and director.

**This kind of music went down particularly well in Salzburg, with its imitation of the music of the janissaries (elite troops of the Ottoman Empire), including drumming by the basses beating the strings with the wood of their bows.**



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## Joseph Haydn (1732–1809) Symphony No.100, 'Military'

*Adagio – Allegro*

*Allegretto*

*Menuet (Moderato)*

*Finale (Presto)*

Haydn arrived home in Vienna from his first spectacularly successful sojourn in London just in time for the outbreak of war. On 25 July 1792, the day after he got back, Austria declared war on Revolutionary France, with the object of restoring King Louis XVI and Queen Marie Antoinette to the throne.

Only a year earlier – while Haydn was being anointed Doctor of Music at Oxford University – drunken mobs in London had violently celebrated the second anniversary of the French Revolution. But by February 1793 Britain, too, was to join the war against France.

Haydn was intensely aware of the situation in France and of a revolutionary undercurrent (at least until the Terror of Robespierre) in England. But his confidence in the British monarchy reassured him as he returned in January 1794 for a further two seasons.

In his baggage was a mighty *Allegretto* movement which was to become the heart of the most successful symphony ever composed to that time - the symphony quickly dubbed by the press 'Grand Overture with the Militaire Movement'. Its premiere in the Hanover Square Rooms on 31 March 1794, and a repeat a week later, were described thus by the *London Morning Chronicle*: 'the middle movement was...received with absolute shouts of applause. Encore! encore! encore! resounded from every seat: the Ladies themselves could not forbear.' Haydn had miraculously captured the spirit of the day.

Haydn's Symphony No.100 is a work of contrasts. The slow introduction is gravely elegant, though there are dark premonitions in a sinister crescendo in the minor. Woodwinds chirrup prominently in the lightly scored *Allegro* which follows, but a more extended and serious second subject forms the basis of the development. The movement ends with a big, trumpeting coda of some 50 bars.

The *Allegretto* movement, which all the fuss was about, begins with the disarming innocence of a folk-like melody Haydn had used eight years earlier in a concerto for the King of Naples. In its original form, headed *Romance*, this was a tender little piece for a solo pair of the king's much-loved *lire organizzate* (hurdy-gurdies endowed with tiny organ-pipes). Tender it remains, at least initially, in its symphonic transformation. Haydn even retains much the same instrumentation, including the original clarinets (though clarinets appear nowhere else in the symphony) and divided violas (characteristic of the concertos for the King of Naples).



**Joseph Haydn, pencil sketch by George Dance.**

### IN BRIEF

The 'Military' Symphony (not the composer's nickname) was written for Haydn's second and wildly successful trip to London in 1794. By this stage Austria and Britain were at war with Revolutionary France, and Haydn's music – with its use of 'Turkish' sounds – seemed to audiences to capture the mood of the times.

The sensation aroused at the first performance of the symphony stems from the physical assault soon inflicted on this gentle little movement. First, a battery of so-called 'Turkish' instruments - bass drum, cymbals and triangle made famous by the Ottoman Empire's flamboyant corps of Janissaries - crash out the rhythm in a minor-key episode.

Next, Haydn introduces a dramatic coda with an authentic military trumpet call (identified as the Austrian General Salute, said to be recognised in the German cavalry as late as 1939). An urgent timpani roll leads to what Nikolaus Harnoncourt in the notes for his own recording of the work describes as 'an unarticulated scream': the hitherto unheard-of effect of 'terror...expressed for several bars...by nothing but sound' - sound which, as he points out, is simply a descending chord of A flat, with neither theme, motif nor rhythm.

This coda caught the imagination of the London press of 1794, '...the hellish roars of war increase to a climax of horrid sublimity! which, if others can conceive, [Haydn] alone can execute...'

The *Menuet* draws back from the battlefield to the gracious high spirits of the society salons. This stylish, dancing movement is alone among the minuets of Haydn's 12 London symphonies in not looking forward to the driving scherzo movements of Beethoven. Lurking in the second part of the central Trio section, however, is still to be found a forceful and peremptory dotted rhythm which imparts not only a martial flavour but a French one, suggestive of the enemy across the Channel.

A bubbling theme in the *Finale* promises a typically Haydnish display of high spirits. But an extraordinary drumroll in the middle of the movement briefly checks its exuberant progress: this is the last of a number of significant dramatic interventions by the timpani in this symphony. When, at the end, we suddenly find the Turkish percussion battery, forgotten since the *Allegretto*, we are likely to experience an ambiguous dual sensation - exhilaration on one hand but also the chill of wondering if this is in fact Death striding alongside.

Nikolaus Harnoncourt points out that, in a so-called 'military' symphony, Haydn significantly renounces the heroism implicit in a march. In fact, as he sums up this remarkable war-and-peace symphony, 'If ever there was a musical plea for peace, love, happiness and the rejection of brutality, it is this anti-Military Symphony.'

© ANTHONY CANE 1993

The 'Military' Symphony requires pairs of woodwinds, horns and trumpets, timpani and 3 percussion, and strings.

The Sydney Symphony Orchestra first performed the work under Eugene Goossens in August 1952 and most recently in August 2009 under Yannick Nézet-Séguin.



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# SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



## DAVID ROBERTSON

THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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 Sydney Symphony Orchestra 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 Sydney Symphony Orchestra 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 Sydney Symphony'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.

2019 is David Robertson's sixth season as Chief Conductor and Artistic Director.

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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@sydneyssyphony.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
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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  
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 The Estate of the late Roma Valeria Joy Ellis  
 The Estate of the late Paul Louis de Leuil  
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 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

Alvaro Rodas Fernandez  
 Wouter Roesems  
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 Cassandra Scott  
 Mischa Simmonds  
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 Ian Taylor  
 Lena Teo  
 Robyn Thomas  
 Russell Van Howe &  
 Simon Beets  
 Dr Danika Wright  
 Jane Wurth

### VANGUARD MEMBERS

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 Laird Abernethy  
 Gabrielle Aimes  
 Emilia Archibald  
 Attila Balogh  
 Andrew Baxter  
 Dr Victoria Beyer  
 Daniel Booth  
 Dr Andrew Botros  
 Christie Brewster  
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We are proud to acknowledge those donors who have given in support of our work over the last twelve months. (30 October, 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.

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