

SYDNEY
SYMPHONY
ORCHESTRA

Barry Douglas performs Brahms

27, 28, 29 & 30 MARCH

SYDNEY OPERA HOUSE



CONCERT DIARY

MARCH



Haydn and Beethoven

HILDEGARD OF BINGEN

Improvisation on 'Ave Generosa'

HAYDN arr. Oguey

Cor Anglais Quintet (after the 'Gypsy Rondo' Piano Trio)

BEETHOVEN arr. Boersma Serenade in D, Op.8

Musicians of the Sydney Symphony

Cocktail Hour

Fri 29 Mar, 6pm

Sat 30 Mar, 6pm

Utzon Room,
Sydney Opera House

APRIL



Simone Lamsma performs Beethoven's Violin Concerto

BEETHOVEN Violin Concerto

TCHAIKOVSKY Symphony No.4

Alexander Shelley conductor

Simone Lamsma violin

Abercrombie & Kent
Masters Series

Wed 3 Apr, 8pm

Fri 5 Apr, 8pm

Sat 6 Apr, 8pm

Mondays @ 7

Mon 8 Apr, 7pm

Sydney Opera House



David Drury

CONCERT HALL GRAND ORGAN RECITAL

Program includes:

JS BACH Prelude and Fugue in C minor, BWV 546

SAINT-SAËNS Fantaisie No.1

SAINT-SAËNS arr. Lemare Danse macabre

David Drury organ

Tea & Symphony

Fri 5 Apr, 11am

Sydney Opera House



Harry Potter and the Order of the Phoenix™ in Concert

Let the wizarding world enchant you as the fifth film is projected onto a giant screen and the orchestra perform Nicholas Hooper's wonderful score. *Classified M.*

HARRY POTTER characters, names and related indicia are © & ™ Warner Bros. Entertainment Inc. Harry Potter Publishing Rights © JKR. (s19)

Wed 10 Apr, 7pm

Thu 11 Apr, 7pm

Fri 12 Apr, 7pm

Sat 13 Apr, 2pm

Sat 13 Apr, 7pm

Sydney Opera House



Lisa Moore in Recital

GLASS Etude No.2

JANÁČEK In the Mists

BEETHOVEN Sonata in E flat, Op.31 No.3

SCHUMANN Waldszenen (Forest Scenes)

BRESNICK Ishi's Song

RZEWSKI Piano Piece No.4

Lisa Moore piano

International Pianists in Recital

Mon 29 Apr, 7pm

City Recital Hall



MAY



Breakfast at Tiffany's in Concert

WITH THE SYDNEY SYMPHONY

Audrey Hepburn dazzles in her legendary role as the deliciously eccentric Holly Golightly, a New York City socialite determined to marry a millionaire. Relive Henry Mancini's legendary score, including the beautiful Oscar® and Grammy® winning song *Moon River*, performed live to film.

Brought to you by CineConcerts.

Sat 4 May, 7pm

Sun 5 May, 2pm

Sydney Opera House



The Sydney Symphony celebrates Paul Goodchild

***MACENS** The Space Between Stars

^**SIBELIUS** Finlandia

LOVELOCK Trumpet Concerto

NIELSEN Symphony No.4, The Inextinguishable

Jessica Cottis conductor

Paul Goodchild trumpet

Meet the Music

Wed 8 May, 6.30pm*

Thursday Afternoon Symphony

Thu 9 May, 1.30pm*

Emirates Metro Series

Fri 10 May, 8 pm*

Sydney Opera House



WELCOME



Principal Partner

As in everyday life, partnerships are an important part of what we do as they allow us to connect with different parts of Australian communities.

Last year we celebrated 16 years as Principal Partner of the Sydney Symphony Orchestra, which continues to be incredibly important for Emirates.

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

In Australia, Emirates has gone from strength to strength over the past 23 years with the support of this great country. We are thrilled to continue to enhance our footprint in Australia, and in March last year we introduced a fourth daily Sydney service. This has given Australian travellers even more opportunities to connect to our global route network of over 150 destinations in more than 80 countries and territories, including 39 European destinations, via our hub in Dubai.

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

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

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



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

Barry Brown
Emirates' Divisional Vice President
for Australasia



sydney symphony orchestra

David Robertson
The Lowy Chair of Chief Conductor and Artistic Director

MEET THE MUSIC

WEDNESDAY 27 MARCH, 6.30PM

THURSDAY AFTERNOON SYMPHONY

THURSDAY 28 MARCH, 1.30PM

EMIRATES METRO SERIES

FRIDAY 29 MARCH, 8PM

GREAT CLASSICS

SATURDAY 30 MARCH, 2PM

.....
SYDNEY OPERA HOUSE CONCERT HALL



Barry Douglas performs Brahms

Lawrence Renes *conductor*

Barry Douglas *piano*

RICHARD MILLS (born 1949)

Aeolian Caprices

JEAN SIBELIUS (1865–1957)

Symphony No.7 in C, Op.105

INTERVAL

JOHANNES BRAHMS (1833–1897)

Piano Concerto No.2 in B flat, Op.83

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso – Un poco più presto



Saturday's concert will be broadcast live across Australia on ABC Classic.

.....
Pre-concert talk by Genevieve Lang 45 minutes before the performance in the Northern Foyer.

.....
Estimated durations: 6 minutes, 21 minutes, 20 minute interval, 46 minutes.

.....
The concerts will conclude at approximately 8.15pm (Wednesday), 3.15pm (Thursday), 9.45pm (Friday), 3.45pm (Saturday).



Cover image: Barry Douglas
(Photo by Benjamin Ealovega)



Principal Partner



Lawrence Renes *conductor*

2018-19 marks an exciting season for Dutch-Maltese conductor Lawrence Renes. He began the season in Japan with the Tokyo Metropolitan Symphony Orchestra before going on to premiere George Benjamin and Martin Crimp's opera *Written on Skin* in China with the Beijing Music Festival and the Shanghai Symphony Orchestra. Upcoming highlights besides these appearances with the Sydney Symphony Orchestra include Mozart and Mahler for his return to the NHK Symphony Orchestra in Tokyo; and Benjamin Britten's *Billy Budd* with the San Francisco Opera.

Having conducted many of the world's greatest orchestras and opera companies in recent seasons, Renes was Music Director and Chief Conductor of the Royal Swedish Opera until the summer of 2017. During his time there, productions included *Parsifal*, *Madam Butterfly*, *Idomeneo*, *The Rite of Spring*, *Tristan und Isolde*, *Die Walküre*, *Peter Grimes*, *Turandot*, *Salome*, *Der Rosenkavalier*, and *Jenůfa* amongst others.

A champion of John Adams, Renes has conducted productions of *Nixon in China* at San Francisco Opera and *Doctor Atomic* at both the English National Opera and De Nederlandse Opera. The DVD of the Nederlandse Opera production was named as one of the Ten Best Classical Recordings of the Year for 2008 in *The New Yorker*. Renes has conducted Adams' orchestral works with the London, Oslo and Hong Kong philharmonic orchestras, with the Mahler Chamber Orchestra, the Orchestre Philharmonique de Radio France, and Royal Stockholm Philharmonic Orchestra. Lawrence Renes' other recordings include Henk de Vlieger's *The Ring – An Orchestral Adventure* and orchestral music from Franz Schreker's operas, both with the Royal Swedish Orchestra.

Highlights of the 2017-18 season included engagements with the Vancouver Symphony Orchestra, London Philharmonic Orchestra, New Zealand Symphony Orchestra, and Mahler Chamber Orchestra at the Holland Festival.



© EUGÈNE LANGAN

Barry Douglas

piano

Barry Douglas has established a major international career since winning the Gold Medal at the 1986 Tchaikovsky International Piano Competition, Moscow. As Artistic Director of Camerata Ireland and the Clondeboy Festival, he continues to celebrate his Irish heritage while also maintaining a busy international touring schedule.

Recent performances have included Brahms' Second Piano Concerto with the RTÉ National Symphony Orchestra (Ireland) and Jaime Martín; Mozart's concertos K.488 and K.503 with the Szczecin Philharmonic Symphony Orchestra in Poland, Britten's Piano Concerto with the Tchaikovsky Symphony Orchestra of Moscow conducted by Vladimir Fedoseyev, and Shostakovich's Piano Concerto No.2 with the Russian State Symphony Orchestra (RSSO) in Edinburgh and Rachmaninoff's First Piano Concerto with the RSSO in Cambridge.

Barry Douglas opened his 2017-18 season performing Tchaikovsky with the Hallé Orchestra, after which he began new collaborations with both the Endellion String Quartet and the Borodin Quartet. He toured in recital in the UK and USA and performed with orchestras across the globe from Canada to Europe to China to Russia. He has appeared with

orchestras such as the BBC Scottish Symphony, London Symphony, Berlin Radio Symphony, Orchestre National de France, Seattle Symphony, Royal Liverpool Philharmonic and Hong Kong Philharmonic orchestras, among others.

Barry Douglas's recordings include the complete works for solo piano of Brahms. Other recording projects include the complete solo piano music of Schubert (the third volume was released last year) as well as recordings exploring Irish folk music through his own arrangements. Last year also saw the release of *Tchaikovsky Plus One* (Tchaikovsky's *The Seasons* coupled with Mussorgsky's *Pictures at an Exhibition*). He has recorded music of Penderecki with the Warsaw Philharmonic and Antoni Wit, of Nino Rota with the Filarmonica '900 del Teatro Regio (Turin) conducted by Gianandrea Noseda and also recorded Corigliano's Piano Concerto with the St. Louis Symphony Orchestra conducted by Leonard Slatkin. He has recorded Beethoven concertos with Camerata Ireland, the orchestra he founded in 1999, and given world premieres of Kevin Volans' Piano Concertos Nos. 3 and 4.

Barry Douglas received the Order of the British Empire (OBE) for services to music.



Louise Johnson

We pay tribute to our Principal Harp on the occasion of her retirement.

Louise Johnson first played harp with the Sydney Symphony Orchestra when she was 14, showing up in school uniform and with braces on her teeth. Fifty years later – during which time she has played under the baton of 10 of the 13 chief conductors in the orchestra’s history – she’s stepping down as Principal Harp, a position she has held since 1985. “How’s that possible – I feel like a nice old antique!”

Among many achievements over these years, she has performed Mozart’s *Flute and Harp Concerto* with James Galway in 1990 and Tan Dun’s *Nu Shu – The Secret Songs of Women* in 2017, and has been an integral part of our music-making, both here and overseas. “It’s such an honour to play in the great concert halls of the world, and to know that we can hold our own,” she says.

However, Louise herself finds it impossible to pinpoint standout moments. “To me the high point has been the whole time – the privilege of doing what I do, working with all the amazing musicians I’ve worked with.”

A highly regarded teacher who also has a solo career and is involved in chamber music, Louise first came across the harp on a family holiday to Perisher Valley when she was eight. “I thought it was the most beautiful thing

I had ever heard or seen in my life.” She knew immediately she wanted to spend her life with “this extraordinary instrument”, which she describes as having a greater range than any other, from the very delicate to the highly percussive. “It’s extraordinary the noises you can get out of it,” she says.

Being onstage, “sitting in the heart of the orchestra would have to be my favourite place in the world – I love the energy of the sound. Music is my life source – it makes my blood flow, helps me to breathe, and my heart to beat.”

Louise says she’ll miss “the orchestral family, and we really are a family – we spend an inordinate amount of time together, and very odd hours”. She plans to travel and, as well as her other music commitments, do more composing, pick up her blue electric harp and get into some jazz. She believes she’s leaving the orchestra “in great shape. As with athletes, there’s an expectation that we’ll always get better and better, and we do.” Given her time over, she says, “I’d do it all again – absolutely no doubt.” And we’d happily have you, Louise – you’ll always be part of the Sydney Symphony family.

– Musicians and Staff of the Sydney Symphony

ABOUT THE MUSIC

Richard Mills (born 1949)

Aeolian Caprices

In recent years Richard Mills has pursued a diverse career as a composer and conductor, which has seen him working with a large number of the nation's music organisations.

Richard is currently Artistic Director of Victorian Opera, having most recently conducted an acclaimed production of *Parsifal*. He held the post of Artistic Director of the West Australian Opera from 1997 to 2012. In 2008 he was Musica Viva's Featured Composer, and from 2002 to 2008 held the post of Director of the Australian Music Project for the Tasmanian Symphony Orchestra. Additionally, he works as a freelance conductor throughout Australia and overseas and in 2007-8 was awarded an Ian Potter Foundation Fellowship.

Richard's music has found wide acceptance and popularity with musicians and the concert-going public, and his works are regularly performed throughout the world. Compositions range from Concerto for Violin and Viola, Flute Concerto commissioned by James Galway, *Earth Poem-Sky* for Aboriginal Dancers, Singers, electronic sound and the Darwin Symphony (also given at the 1998 Adelaide Festival), *Soundscales* for Percussion and Orchestra performed by Evelyn Glennie at the City of Birmingham Symphony Proms and also filmed with Dame Evelyn and the BBC Scottish Symphony Orchestra, music for the ballet *Snugglepot and Cuddlepie* premiered by The Australian Ballet and later recorded for CD and *Fantastic Pantomimes* written for the Melbourne Symphony's tour of Japan.

Some of Richard Mills' most recent compositions include a Double Concerto for the Melbourne Chamber Orchestra (2018), an opera based on the medieval *Play of Herod*, and his *Passion According to St. Mark* which premiered around Australia in 2009. His song cycle *Songlines of the heart's desire* received its European premiere at the 2010 Edinburgh Festival and his Organ Concerto was premiered with Calvin Bowman and the Melbourne Symphony in August 2011.

His operas include *The Summer of the Seventeenth Doll*, which premiered in Melbourne in 1996. *Batavia*, commissioned by Opera Australia, premiered at the Melbourne Festival in 2001 to great critical acclaim, consequently receiving a number of Green Room and Helpmann Awards including Best Opera and Best New Australian Work. Richard Mills' third opera, *The Love of the Nightingale*, premiered at the 2007 UWA Perth International Arts Festival, conducted by him with further performances in Melbourne for Victorian Opera and Brisbane for Opera Queensland that year.

Aeolian Caprices was written for the Queensland Youth Orchestra, for the opening concert of the International Festival of Youth Orchestras held in Brisbane in 1988.



© BRIDGET ELLIOT

Richard Mills

The composer writes:

Aeolian Caprices is a short and vibrant show piece based on a harmonic system derived from the tones of the Aeolian mode. The title 'caprice' is usually used for a composition based on instrumental figurations. However, this piece, whilst employing many of the traditional procedures of the instrumental caprice, has the added dimensions of the capricious and playful transformations into a complete harmonic system of the relations between the tones of the Aeolian mode.

RICHARD MILLS © 1989

Aeolian Caprices calls for an orchestra of 3 flutes [1 doubling piccolo], 3 oboes [1 doubling cor anglais], 3 clarinets [1 doubling bass], 3 bassoons [1 doubling contra], 4 horns, 3 trumpets, 3 trombones, tuba, timpani and 3 percussion, harp, piano and strings.

The first performance of *Aeolian Caprices* by the Sydney Symphony Orchestra was under Richard Mills in 1990. The piece was most recently performed in 2010 under Paul Kildea.

Jean Sibelius (1865–1957)

Symphony No.7 in C, Op.105

in one movement

Gustav Mahler visited the Finnish capital of Helsinki in 1907, and met Jean Sibelius. In the course of their conversation, Sibelius expressed his view that the essence of symphonic composition was a 'severity of style and the profound logic that creates an inner connection between all the motifs'. Mahler's famous retort was, 'No! The symphony must be like the world. It must embrace everything.' As if to bear this out, Mahler's symphonies, never overly concise, became progressively more expansive, where the history of Sibelius' symphonies is, broadly speaking, one of increasing compression and economy, culminating in the single-movement, 22-minute Seventh Symphony composed in 1924.

In fact to contrast Sibelius and Mahler in this way is misleading, as Sibelius' symphonies from the Fourth onward are as much about questions of existence as are Mahler's. The difference, apart from that of scale, is that Sibelius expresses his world view through an increasing sense of unity, where Mahler's theme is the broken nature of human experience. In this respect, Sibelius' music is much closer in some respects to that of Anton Bruckner.

As a student in Vienna in 1890 Sibelius heard the Third Symphony of Bruckner whom he declared 'the greatest living composer'. While his youthful enthusiasm was eventually tempered, Sibelius did learn a great deal from Bruckner about structuring orchestral music on a large scale, and the use of ostinati, or repeated rhythmic patterns. While he was in Vienna, paradoxically, Sibelius also became more and



Jean Sibelius

more interested in the folk history of his native country. A member of Finland's Swedish-speaking minority, Sibelius had had little contact with the literature and mythology of the Finns until his engagement to Aino Järnefelt, whose family were very pro-Finnish, in the same year. In the collection of myths and legends known as the *Kalevala*, Sibelius found great inspiration: the stories themselves fired his imagination in works such as *The Swan of Tuonela*, and the diction of the poetry found its way into his rhythmic and melodic writing.

Sibelius' most obviously nationalistic works are those based on the *Kalevala* and the celebrated *Finlandia*, written at a time of increasing repression of the Finns by their Russian overlords. By the time of the last three symphonies and the tone poem *Tapiola*, Sibelius' interest in mythology seems less to do with simple nationalism than with a nature-based mysticism. Since 1904 Sibelius and his family had lived among the conifers and lakes of rural Finland, some 40 kilometres from Helsinki. 'Here,' said Sibelius, 'the silence speaks.' And through his music it spoke of the cosmos.

This nowhere truer than in the Seventh Symphony, which, as Donald Tovey said of Beethoven's Eighth, is 'tiny but vast'. It was to have been a three-movement piece culminating in a 'Hellenic' rondo, though what we hear is decidedly more Nordic than Greek. Having decided on the one-movement form, Sibelius himself was diffident about calling it a symphony at first, preferring 'Symphonic Fantasia', which also suggests some extra-musical intention. In some respects it is tempting to see the piece as a symphony in miniature, and we can isolate elements which correspond to a Classical symphony's exposition, development and recapitulation of themes, as well as sections which stand in for slow introduction, scherzo and so on. But the measure of Sibelius' genius and craft is that it is almost impossible to tell where one section ends and another begins, and his technique, termed 'rotational form' by one writer, of exactly repeating thematic material gives the music a sense of potentially endless invention.

It is almost impossible to tell where one section ends and another begins, and his technique...of exactly repeating thematic material gives the music a sense of potentially endless invention.



There are, nonetheless, a few signposts. The piece begins slowly with a simple, unaccompanied rising scale which is topped by an unexpected chord. The ensuing section is dominated by 'blurred' chords and short motifs (notably from the woodwinds) as the music gradually gains momentum for the next four or so minutes. A spacious passage for divided strings introduces the main theme of the work, a majestic and extended melody for trombone. This gives way, imperceptibly yet again, to a kind of scherzo, dominated by terse rhythmic fragments passed back and forth from woodwinds to strings; suddenly there appears an oceanic swell in the lower strings above which the trombone theme returns in the minor mode. This galvanising moment marks the halfway point of the symphony. There follows a section which sounds like new material but is in fact based on transformations of what has gone before, and which gradually morphs into another scherzo-like section, before a third statement of the trombone theme. The blurred harmonies of the opening dominate the work's last pages: even the final C major chord is not achieved without difficulty.

English composer Robert Simpson once wrote that Sibelius' Seventh Symphony 'is like a great planet in orbit, its movement vast, inexorable, seemingly imperceptible to its inhabitants.' As it happens, a version of the trombone melody appears in Sibelius' sketch for another, unfinished work, labelled 'Where the stars dwell', but even without that 'clue' it is hard not to hear this work as cosmic in its endlessly changing details and underlying unity.

GORDON KERRY © 2002

Sibelius' Seventh Symphony calls for an orchestra of 2 flutes [both doubling piccolo], 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani and strings.

The first Sydney Symphony Orchestra performance of this symphony took place in December 1945 with conductor Bernard Heinze; the most recent was given in June 2008 under Robin Ticciati.

Johannes Brahms (1833–1897)

Piano Concerto No.2 in B flat, Op.83

Allegro non troppo

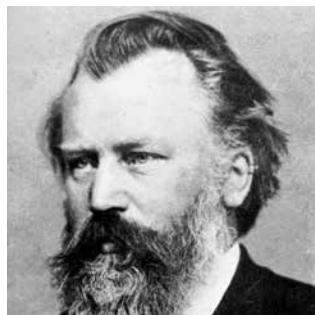
Allegro appassionato

Andante

Allegretto grazioso – Un poco più presto

Barry Douglas *piano*

Brahms wrote the bulk of his Second Piano Concerto while on holiday in Italy in 1878 and completed it shortly after another such visit to Italy in 1881. While there is nothing essentially 'Italian' about this monumental and generously-dimensioned piano concerto, there is no doubt that when Brahms returned to Vienna with the completed



Johannes Brahms in 1880s

score, he was still very much in holiday humour. To Elisabet von Herzogenberg he talked of 'a little piano concerto with a teeny-weeny wisp of a scherzo'. To his longtime supporter Theodor Billroth he announced the completion of 'a few small piano pieces'. To the public at large he presented the work as it truly was: an immense, quasi-symphonic, four-movement concerto filled with massive chords and wide stretches in the piano part and an orchestration filled with richness and variety.

The contrasts between this work and the First Piano Concerto in D minor could not be stronger. The earlier work was in a minor key while this is in the major; the D minor began with a lengthy orchestral ritornello before the soloist entered, whereas here the soloist begins in the second bar; the D minor was impassioned and youthful, while the B flat tends more toward reflection, nostalgia and lyricism. Additionally, the First Piano Concerto had been a resounding failure at its premiere in Leipzig, prompting Brahms to note that 'a second [piano concerto] will sound quite different.' Twenty years later he proved the point. But the two Brahms piano concertos are united by their 'symphonic' conception and the undeniable mastery of their piano writing and orchestration, not to mention the sheer force of their musical impact.

Brahms might have felt some trepidation in writing a Second Piano Concerto. But by the time he turned his attention to it he had finally conquered the two major instrumental forms which had always given him the most trouble: the string quartet and the symphony. Now, with Violin Concerto and *German Requiem* also behind him, it was time to revisit the piano concerto with newfound confidence and a proven virtuoso compositional technique. Indeed the Second Piano Concerto seems to employ the style of these other forms from time to time. While the four-movement form without cadenzas is clearly symphonic, the scherzo is actually based on a movement intended originally for the Violin Concerto. And the instrumental textures sometimes have a chamber music feel to them, with ideas tossed back and forth in an intimate manner between soloist and orchestra.

The Second Piano Concerto was written at the time when Brahms was forming an association with Hans von Bülow, who conducted the Meiningen Court Orchestra. Brahms had a standing invitation to rehearse his music and perform as piano soloist with the orchestra, and his intention was to do both these things in the case of the Second Piano Concerto. But before approaching Bülow with the new score, Brahms first played it for Clara Schumann in Frankfurt. Then he and Ignaz Brüll performed 'the long terror' (his working nickname for the concerto) for 'the victims' (Brahms-speak for his private audience) Billroth and the critic Eduard Hanslick. When it passed muster, it was let loose on Bülow who, doubting his orchestra's ability to do the work justice, asked Brahms to come to Meiningen to rehearse it.

He presented the work as it truly was: an immense, quasi-symphonic, four-movement concerto filled with massive chords and wide stretches in the piano part and an orchestration filled with richness and variety.

The public premiere, with Brahms himself as soloist, occurred in Budapest in November 1881, with further performances soon afterwards in Stuttgart and Meiningen. The following February, Liszt heard a performance in Vienna and wrote to Brahms:

... Frankly speaking, at the first reading this work seemed to me a little grey in tone; I have, however, gradually come to understand it. It possesses the fertile character of a distinguished work of art, in which thought and feeling move in noble harmony.

The concerto was dedicated to Eduard Marxsen, Brahms' 'dear friend and teacher' – as if to indicate that only now did Brahms feel confident enough to honour his revered mentor. But even then he retained his characteristic self-doubt. Shortly before publication, he wrote to his publisher, Simrock, suggesting that the scherzo be dropped. It wasn't. In fact, that scherzo in D minor is the only movement not in the tonic key – Brahms called the key of B flat 'this udder which has always yielded good milk before', in reference to its employment in his Op.18 Sextet and Op.67 Quartet.

The expansive first movement begins romantically with a horn call reminiscent of that in Weber's *Oberon* Overture. The piano enters immediately, embroidering the melody and soon indulging in the closest thing to a cadenza to be found in the concerto. From here an orchestral tutti introduces the main thematic material. Rather than restating the main themes, the piano enters into a free, organically-developing dialogue with the orchestra, often becoming impassioned and occasionally visiting distant keys like B minor. There is a particularly elaborate preparation for the recapitulation with one of the main themes being played by the orchestra while the piano weaves arpeggio figures around it: one of the more majestic moments in a memorable opening movement.

As self-deprecating as ever, Brahms described the first movement as 'innocuous', which is why, he said, he took the bold step of inserting the fiery *Allegro appassionato* as the second of the four movements. Here the drama is increased still further in a D minor movement originally intended for the Violin Concerto, but also bearing some resemblance to the equivalent movement in the Op.11 Serenade. The 'trio' of the movement is in D major, featuring sotto voce octaves in the piano, and in typical Brahmsian fashion it serves more as a development section than a simple contrasting episode. Following this, the return of the main theme again varies rather than repeats all that has gone before.

The tonic key of B flat is re-established at the beginning of the slow movement, where a solo cello introduces one of Brahms' most sublime melodies. The soloist enters in an improvisatory style, leading into a passionate middle section where tremolo figures on the strings accompany virtuoso trills and fanfares on the piano. Towards the recapitulation, the key of F sharp is established as the melody takes wide leaps, before the original key returns and the cello

and piano lead the movement into a final duet. Throughout this *Andante*, the textures are intimate, almost like chamber music, and the soloist and orchestra participate as equal partners.

The mood lightens in the final rondo, where the spirit of Mozart is invoked. At the opening, the tripping Hungarian-style tune sets the prevailing mood, then in quick succession new ideas emerge: a more restrained melody on woodwinds and then strings, a stately theme for piano followed by clarinets, and a cheeky one for piano with pizzicato strings. There are no trumpets and drums in this movement, and the soloist is left to shine through some extraordinarily difficult and surprisingly elaborate passages, even, at the transition to the coda in a section marked *Un poco più presto*, pre-empting the kind of metrical modulation which was to become synonymous with much 20th-century music. But nothing can hold back the sway of the gypsy dance rhythms and the music drives on to its emphatic conclusion.

MARTIN BUZACOTT, SYMPHONY AUSTRALIA © 2001

Brahms' Second Piano Concerto calls for an orchestra of 2 flutes [1 doubling piccolo], 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings, and solo piano.

The Sydney Symphony Orchestra first performed Brahms' Second Piano Concerto on 26 July 1939 with Artur Schnabel, piano, and Georg Szell, conductor. Its most recent performances were in July 2015 with Yuja Wang, piano, and Lionel Bringuier, conductor.



BEAUTIFUL, AFFORDABLE
FLOWER DELIVERY

@POSYSUPPLYCO



SELLING FAST

Lang Lang Gala Performance

朗朗演奏会

Lang Lang, the most famous pianist in the world, returns to Sydney to play Mozart's dark and dazzling Piano Concerto No.24.

朗朗，这位全球最著名的钢琴演奏家，将重返悉尼演奏莫扎特神秘而耀眼的第二十四钢琴协奏曲。

27 & 29 June • Sydney Opera House
6月27日 & 29日 • 悉尼歌剧院

Sponsored by **CREDIT SUISSE**
Premier Partner



sydneyorchestra.com
(02) 8215 4600



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

Clocktower Square,
Argyle Street,
The Rocks NSW 2000
GPO Box 4972,
Sydney NSW 2001
Telephone (02) 8215 4644
Box Office (02) 8215 4600
Facsimile (02) 8215 4646
www.sydneyorchestra.com

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions. Every effort has been made to secure permission for copyright material prior to printing.



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
Kate Dundas
Jade McKellar
Ian Cashen
Brendan Wall
Jon Blackburn
Kya Blondin
Hugh Lambertson

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

SYDNEY OPERA HOUSE

Bennelong Point
GPO Box 4274
Sydney NSW 2001

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



**SYMPHONY SERVICES
INTERNATIONAL**

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.

18550 - 10 519

SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOWY CHAIR OF 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 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.

THE ORCHESTRA



David Robertson

THE LOWY CHAIR OF CHIEF
CONDUCTOR AND ARTISTIC
DIRECTOR



Donald Runnicles

GUEST PRINCIPAL
CONDUCTOR



Vladimir Ashkenazy

CONDUCTOR LAUREATE



Andrew Haveron

CONCERTMASTER
SUPPORTED BY VICKI OLSSON

FIRST VIOLINS

Andrew Haveron

CONCERTMASTER

Sun Yi

ASSOCIATE CONCERTMASTER

Fiona Ziegler

ASSISTANT CONCERTMASTER

Jenny Booth

Sophie Cole

Claire Herrick

Georges Lentz

Nicola Lewis

Emily Long

Alexandra Mitchell

Alexander Norton

Anna Skálová

Léone Ziegler

Sercan Danis*

Lachlan O'Donnell*

Emily Qin*

Lerida Delbridge

ASSISTANT CONCERTMASTER

Kirsten Williams

ASSISTANT CONCERTMASTER

EMERITUS

SECOND VIOLINS

Kirsty Hilton

PRINCIPAL

Marina Marsden

PRINCIPAL

Marianne Edwards

ASSOCIATE PRINCIPAL

Emma Jezek

ASSISTANT PRINCIPAL

Victoria Bihun

Emma Hayes

Shuti Huang

Wendy Kong

Stan W Kornel

Benjamin Li

Nicole Masters

Maja Verunica

Siri Einen*

Rikka Sintonen*

Alice Bartsch

Rebecca Gill

Monique Irik

VIOLAS

Tobias Breider

PRINCIPAL

Anne-Louise Comerford

ASSOCIATE PRINCIPAL

Justin Williams

ACTING ASSOCIATE PRINCIPAL

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Stuart Johnson

Justine Marsden

Felicity Tsai

Leonid Volovelsky

Andrew Jezek*

Stephen Wright*

Roger Benedict

PRINCIPAL

Amanda Verner

CELLOS

Rod McGrath*

GUEST PRINCIPAL

Leah Lynn

ACTING ASSOCIATE PRINCIPAL

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

David Wickham

Eleanor Betts*

Catherine Hewgill

PRINCIPAL

Umberto Clerici

PRINCIPAL

DOUBLE BASSES

Kees Boersma

PRINCIPAL

Alex Henery

PRINCIPAL

David Campbell

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

Robin Brawley*

FLUTES

Emma Sholl

ASSOCIATE PRINCIPAL

Carolyn Harris

Andrew Macleod*

Joshua Batty

PRINCIPAL

OBOES

Diana Doherty

PRINCIPAL

Alexandre Oguey

PRINCIPAL COR ANGLAIS

Eve Osborn†

Shefali Pryor

ASSOCIATE PRINCIPAL

David Papp

CLARINETS

Francesco Celata

ACTING PRINCIPAL

Christopher Tingay

Alexander Morris

PRINCIPAL BASS CLARINET

BASSOONS

Todd Gibson-Cornish

PRINCIPAL

Matthew Wilkie

PRINCIPAL EMERITUS

Melissa Woodroffe*

Fiona McNamara

Noriko Shimada

PRINCIPAL CONTRABASSOON

HORNS

Ben Jacks

PRINCIPAL

Geoffrey O'Reilly

PRINCIPAL 3RD

Euan Harvey

Marnie Sebire

Rachel Silver

TRUMPETS

Paul Goodchild

ASSOCIATE PRINCIPAL

Anthony Heinrichs

Daniel Henderson*

David Elton

PRINCIPAL

TROMBONES

Ronald Prussing

PRINCIPAL

Scott Kimmont

ASSOCIATE PRINCIPAL

Nick Byrne

Christopher Harris

PRINCIPAL BASS TROMBONE

TUBA

Steve Rossé

PRINCIPAL

TIMPANI

Mark Robinson

ACTING PRINCIPAL

PERCUSSION

Timothy Constable

Gabriel Fischer*

Joshua Hill*

Rebecca Lagos

PRINCIPAL

HARP

Louise Johnson

PRINCIPAL

Julie Kim*

PIANO

Susanne Powell*

◦ = CONTRACT MUSICIAN

* = GUEST MUSICIAN

† = SYDNEY SYMPHONY FELLOW

Grey = PERMANENT MEMBER OF
THE SYDNEY SYMPHONY ORCHESTRA
NOT APPEARING IN THIS CONCERT

G·A· Zink & Sons
TAILORS & SHIRTMAKERS

The men's tails are hand tailored
by Sydney's leading bespoke
tailors, G.A. Zink & Sons.

www.sydneyssymphony.com/SSO_musicians

BEHIND THE SCENES

Sydney Symphony Orchestra Board

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

Sydney Symphony Orchestra Council

Doug Battersby
Christine Bishop
Dr Rebecca Chin
John C Conde AO
The Hon. John Della Bosca
Alan Fang
Ms Hannah Fink and Mr Andrew Shapiro
Erin Flaherty
Dr Stephen Freiberg
Robert Joannides
Simon Johnson
Gary Linnane
Helen Lynch AM
David Maloney AM
Justice Jane Mathews AO
Danny May
Jane Morschel
Dr Eileen Ong
Andy Plummer
Deirdre Plummer
Seamus Robert Quick
Paul Salteri AM
Sandra Salteri
Juliana Schaeffer
Fred Stein OAM
Mary Whelan
Brian White AO
Rosemary White

HONORARY COUNCIL MEMBERS

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

Concertmasters Emeritus

Donald Hazelwood AO OBE
Dene Olding AM

Sydney Symphony Orchestra Staff

CHIEF EXECUTIVE OFFICER
Emma Dunch

CHIEF OF STAFF
Philip Jameson

ARTISTIC OPERATIONS

DIRECTOR OF ARTISTIC PLANNING
Raff Wilson

ACTING DIRECTOR, SYDNEY SYMPHONY PRESENTS
Peter Silver

ARTISTIC PLANNING MANAGER
Sam Torrens

ARTIST LIAISON MANAGER
Ilmar Leetberg

LIBRARY MANAGER
Alastair McKean

LIBRARIANS
Victoria Grant
Mary-Ann Mead

ORCHESTRA MANAGEMENT

DIRECTOR OF ORCHESTRA MANAGEMENT
Aernout Kerbert

ORCHESTRA PERSONNEL MANAGERS
Rosie Marks-Smith
Rachel McLarin

OPERATIONS

DIRECTOR OF OPERATIONS
Richard Hemsworth

ASSOCIATE DIRECTOR OF OPERATIONS & TOURING
Kerry-Anne Cook

OPERATIONS ASSOCIATE
Alex Norden

PRODUCTION MANAGER
Ross Chapman

PRODUCTION COORDINATORS
Elissa Seed
Brendon Taylor

OFFICE ADMINISTRATOR
Aeva O'Dea

MARKETING

DIRECTOR OF MARKETING
Luke Nestorowicz

MARKETING MANAGER
Douglas Emery

MARKETING COORDINATOR
Tess Herrett

DESIGN LEAD
Indah Shillingford

GRAPHIC DESIGNER
Amy Zhou

HEAD OF DIGITAL MARKETING
Meera Gooley

DIGITAL MARKETING COORDINATOR
Andrea Reitano

HEAD OF CRM
Lynn McLaughlin

OUTBOUND CAMPAIGN MANAGER
Amie Stoebner

HEAD OF TICKETING
Emma Burgess

SENIOR CUSTOMER SERVICE MANAGER
Pim den Dekker

CUSTOMER SERVICE REPRESENTATIVE
Michael Dowling

EXTERNAL AFFAIRS

DIRECTOR OF EXTERNAL AFFAIRS
Lizzi Nicoll

EXTERNAL AFFAIRS MANAGER
Mihka Chee

EXTERNAL AFFAIRS COORDINATOR
Angus Wilkinson

EVENTS OFFICER
Claire Whittle

HEAD OF PHILANTHROPY
Jennifer Drysdale

PHILANTHROPY MANAGER
Callum Close

PHILANTHROPY COORDINATOR
Meg Collis

PUBLICITY MANAGER
Alyssa Lim

BUSINESS SERVICES

DIRECTOR OF FINANCE
Sarah Falzarano

IN-HOUSE COUNSEL, PEOPLE AND CULTURE
Michel Maree Hryce

FINANCE MANAGER
Ruth Tolentino

ACCOUNTANT
Minerva Prescott

ACCOUNTS ASSISTANT
Emma Ferrer

PAYROLL OFFICER
Laura Soutter

SYDNEY SYMPHONY ORCHESTRA PATRONS

Maestro's Circle

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

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



PHOTO: JAY FRAM

David Robertson

Chair Patrons

David Robertson
The Lowy Chair of
Chief Conductor and
Artistic Director

Andrew Haveron
Concertmaster
Vicki Olsson Chair

Kees Boersma
Principal Double Bass
Sydney Symphony Orchestra
Council Chair

Tobias Breider
Principal Viola
Mrs Roslyn Packer AC &
Ms Gretel Packer Chair

Umberto Clerici
Principal Cello
Garry & Shiva Rich Chair

Anne-Louise Comerford
Associate Principal Viola
White Family Chair

Kristy Conrau
Cello
James Graham AM &
Helen Graham Chair

Timothy Constable
Percussion
Justice Jane Mathews AO
Chair

Lerida Delbridge
Assistant Concertmaster
Simon Johnson Chair

Diana Doherty
Principal Oboe
John C Conde AO Chair

Carolyn Harris
Flute
Dr Barry Landa Chair

Jane Hazelwood
Viola
Bob & Julie Clampett Chair
in memory of Carolyn Clampett

Claire Herrick
Violin
Mary & Russell McMurray Chair

Catherine Hewgill
Principal Cello
The Hon. Justice AJ &
Mrs Fran Meagher Chair

Kirsty Hilton
Principal Second Violin
Drs Keith & Eileen Ong Chair

Louise Johnson
Principal Harp
Christine Bishop Chair

Scott Kinmont
Associate Principal Trombone
Audrey Blunden Chair

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

Nicole Masters
Second Violin
Nora Goodridge Chair

Timothy Nankervis
Cello
Dr Rebecca Chin & Family Chair

Elizabeth Neville
Cello
Ruth & Bob Magid Chair

Alexandre Oguey
Principal Cor Anglais
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
Mr Robert & Mrs L Alison Carr Chair

Kirsten Williams
Associate Concertmaster
Emeritus
I Kallinikos Chair



PHOTO: KEITH SAUNDERS

Justice Jane Mathews AO pictured with percussionist Timothy Constable, who says "the Orchestra is very lucky to have a dear friend like Jane! For many years she has been our champion, commissioning new music and personally supporting my chair. What a legend!"



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

SYDNEY SYMPHONY ORCHESTRA PATRONS

Learning & Engagement

PHOTO: ANTHONY GEERNAERT



Sydney Symphony Orchestra 2019 Fellows

The Fellowship program receives generous support from Paul Salteri AM & Sandra Salteri and the Estate of the late Helen MacDonnell Morgan. The position of Artistic Director is supported by Warren & Marianne Lesnie.

FELLOWSHIP PATRONS

Robert Albert AO & Elizabeth Albert *Violin Fellow*
Black, Morgan-Hunn & Stening *Oboe Fellow*
Christine Bishop *Percussion Fellow*
Sandra & Neil Burns *Clarinet Fellow*
Carolyn Githens *Double Bass Fellow*
Dr Gary Holmes & Dr Anne Reeckmann *Horn Fellow*
In memory of Matthew Krel *Violin Fellow*
Warren & Marianne Lesnie *Trumpet Fellow*
The Ross Trust *Double Bass Fellow*
In memory of Joyce Sproat *Viola Fellow*
In memory of Mrs W Stening *Cello Fellow*
June & Alan Woods Family Bequest *Bassoon Fellow*

FELLOWSHIP SUPPORTING PATRONS

Mr Stephen J Bell
The Creatorex Foundation
Dr Jan Grose OAM
Dr Barry Landa
Gabe Lopata
The Dr Lee MacCormick Edwards Charitable Foundation
Drs Keith & Eileen Ong
Dominic Pak & Cecilia Tsai
Mr Robert Veel
Dr John Yu AC
Anonymous (2)

TUNED-UP!™

Antoinette Albert
Ian & Jennifer Burton
Ian Dickson & Reg Holloway
Dr Gary Holmes & Dr Anne Reeckmann
Drs Keith & Eileen Ong
Tony Strachan

EDUCATION PATRONS

Beverley & Phil Birnbaum
Bob & Julie Clampett
Howard & Maureen Connors
Kimberley Holden
Mrs WG Keighley
Roland Lee
Mr & Mrs Nigel Price
Mr Dougall Squair
Mr Robert & Mrs Rosemary Walsh
In memory of Dr Bill Webb & Mrs Helen Webb
Anonymous (1)

Commissioning Circle

Supporting the creation of new works.

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

Sydney Symphony Orchestra Commissions

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

CHRISTOPHER ROUSE Bassoon Concerto
Premiering 28, 29, 30 November 2019



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

PLEASE DONATE TODAY

(02) 8215 4674

philanthropy@sydneyssyphony.com

Sydney Symphony Bequest Society : *Playing Your Part*

Honouring the legacy of Stuart Challender.

Warwick K Anderson
 Mr Henri W Aram OAM &
 Mrs Robin Aram
 Timothy Ball
 Dr Rosemary Barnard
 Stephen J Bell
 Christine Bishop
 Mrs Judith Bloxham
 Mr David & Mrs Halina Brett
 R Burns
 David Churches & Helen Rose
 Howard Connors
 Greta Davis
 G C Eldershaw
 Glenys Fitzpatrick
 Dr Stephen Freiberg
 Vic and Katie French
 Jennifer Fulton
 Brian Galway
 Geoffrey Greenwell

Miss Pauline M Griffin AM
 John Lam-Po-Tang
 Dr Barry Landa
 Peter Lazar AM
 Daniel Lemesle
 Ardelle Lohan
 Linda Lorenza
 Mary McCarter
 Louise Miller
 James & Elsie Moore
 Mrs Barbara Murphy
 Douglas Paisley
 Jane Purkiss
 Kate Roberts
 Dr Richard Spurway
 Rosemary Swift
 Mary Valentine AO
 Ray Wilson OAM
 Dawn and Graham Worner
 Anonymous (41)



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

BEQUEST DONORS

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

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



IF YOU WOULD LIKE MORE INFORMATION ON MAKING A BEQUEST TO THE SYDNEY SYMPHONY ORCHESTRA, PLEASE CONTACT OUR PHILANTHROPY TEAM ON 8215 4674.

The Sydney Symphony Orchestra gratefully acknowledges the music lovers who donate to the Orchestra each year. Each gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs.

DIAMOND PATRONS \$50,000+

Brian Abel
 Geoff Ainsworth AM &
 Johanna Featherstone
 Anne Arcus & Terrey Arcus AM
 The Berg Family Foundation
 Tom Breen & Rachael Kohn
 Mr John C Conde AO
 Crown Resorts Foundation
 Dr Gary Holmes &
 Dr Anne Reeckmann
 Sir Frank Lowy AC &
 Lady Shirley Lowy OAM
 Ruth & Bob Magid
 Vicki Olsson
 Roslyn Packer AC
 Packer Family Foundation
 Paul Salteri AM & Sandra Salteri
 Peter Weiss AO & Doris Weiss

PLATINUM PATRONS \$30,000+

Ms Ingrid Kaiser
 Warren & Marianne Lesnie
 In memory of Mrs W Stening
 David Robertson & Orli Shaham

GOLD PATRONS \$20,000+

Antoinette Albert
 Robert Albert AO &
 Elizabeth Albert
 Christine Bishop
 Sandra & Neil Burns
 GC Eldershaw
 Edward & Diane Federman
 Carolyn Githens
 I Kallinikos
 Dr Barry Landa
 Anthony & Sharon Lee
 Foundation
 Helen Lynch AM & Helen Bauer
 Russell & Mary McMurray
 Karen Moses
 Rachel & Geoffrey O'Conor
 Drs Keith & Eileen Ong
 Mrs Penelope Seidler AM
 Judy & Sam Weiss
 Caroline Wilkinson
 Ray Wilson OAM in memory of
 James Agapitos OAM
 June & Alan Woods Family
 Bequest
 Anonymous (1)

SILVER PATRONS \$10,000+

Ainsworth Foundation
 Doug & Alison Battersby
 Rob Baulderstone &
 Mary Whelan
 Audrey Blunden

Daniel & Drina Brezniak
 Mr Robert & Mrs L Alison Carr
 Dr Rebecca Chin
 Bob & Julie Clampett
 Richard Cobden sc
 Mrs Janet Cooke
 Ian Dickson & Reg Holloway
 Ms Emma Dunch
 Nora Goodridge
 Mr James Graham AM &
 Mrs Helen Graham
 Mr Ross Grant
 Jim & Kim Jobson
 Simon Johnson
 Susan Maple-Brown AM
 Justice Jane Mathews AO
 The Hon. Justice AJ Meagher &
 Mrs Fran Meagher
 Mr John Morschel
 Dr Dominic Pak & Ms Cecilia Tsai
 Mr & Mrs Nigel Price
 Seamus Robert Quick
 Kenneth R Reed AM
 Garry & Shiva Rich
 Sylvia Rosenblum
 The Ross Trust
 Rod Sims & Alison Pert
 Tony Strachan
 In memory of Dr Bill Webb &
 Mrs Helen Webb
 In memory of Anthony Whelan MBE
 In memory of Geoff White
 Kim Williams AM & Catherine Dovey
 Anonymous (2)

BRONZE PATRONS \$5,000+

Stephen J Bell
 Beverley & Phil Birnbaum
 Boyarsky Family Trust
 Ian & Jennifer Burton
 Hon. J C Campbell QC &
 Mrs Campbell
 Mrs Margot Chinneck
 Mr B & Mrs M Coles
 Howard Connors
 Donus Australia Foundation
 Limited
 Ewen Crouch AM &
 Catherine Crouch
 Paul R Espie AO
 Prof Neville Wills &
 Ian Fenwicke
 Richard Flanagan
 Dr Stephen Freiberg &
 Donald Campbell
 Dr Colin Goldschmidt
 The Greatorex Foundation
 Warren Green
 Dr Jan Grose OAM
 The Hilmer Family Endowment
 James & Yvonne Hochroth
 Kimberley & Angus Holden

SYDNEY SYMPHONY ORCHESTRA PATRONS

Playing Your Part

Mr Andrew Kaldor AM &
Mrs Renata Kaldor AO
Mr Ervin Katz
Roland Lee
Dr Lee MacCormick Edwards
Charitable Foundation
Mora Maxwell
Robert McDougall
Ian & Pam McGaw
Judith A McKernan
Dr Janet Merewether
Mrs Catriona Morgan-Hunn
Ms Jackie O'Brien
Mrs Sandra Plowman
Mark & Lindsay Robinson
Dr Agnes E Sinclair
Mr Dougall Squair
Ms Rosemary Swift
Mr David FC Thomas &
Mrs Katerina Thomas
Women's Health & Research
Institute of Australia
Mr Robert Veel
Dr Alla Waldman
Mr Robert & Mrs Rosemary Walsh
Dr John YU AC

PRESTO PATRONS

\$2,500+
Mr Henri W Aram OAM
John Augustus & Kim Ryrrie
David Barnes
Mrs Ros Bracher AM
In memory of R W Burley
Cheung Family
Jill E Choulques
Dr Paul Collett
Andrew & Barbara Dowe
Anthony Gregg
Roger Hudson & Claudia
Rossi-Hudson
David Jeremy
In memory of Rosemary Boyle,
Music Teacher
Professor Andrew Korda AM &
Ms Susan Pearson
John Lam-Po-Tang
A/Prof Winston Liauw &
Mrs Ellen Liauw
Gabriel Lopata
David Maloney AM & Erin Flaherty
Renee Markovic
Dr V Jean McPherson
Phil & Helen Meddings
James & Elsie Moore
Timothy & Eva Pascoe
Andrew Patterson & Steven Bardy
Mr Graham Quinton
Patricia H Reid Endowment Pty Ltd
Dr Evelyn Royal
Mr Shah Rusiti
Tony Schlosser
Helen & Sam Sheffer
Mrs Yvonne Sontag
In memory of Lance Bennett
Titia Sprague
John & Jo Strutt
Howard Tanner AM & Mary Tanner
Jane Thornton OAM & Peter Thornton

Kevin Troy
Judge Robyn Tupman
Mr Ken Unsworth
The Hon. Justice A G Whealy
Ms Josette Wunder
Yim Family Foundation
Anonymous (5)
VIVACE PATRONS
\$1,000+
Colin & Richard Adams
Mrs Lenore Adamson
John Aitken
Mr Phillip Alexander and
Ms Elizabeth Steel
Rae & David Allen
Mr Luke Arnall
Dr Richard & Mrs Margaret Bell
Mark Bethwaite AM
Minnie Biggs
Allan & Julie Bligh
Dr Barbara Booth & Dr Margaret
Booth
Jan Bowen AM
ES Bowman
Peter Braithwaite & Gary Linnane
RD & LM Broadfoot
Ita Buttrose AO OBE
Hugh & Hilary Cairns
Michel-Henri Carriol
D P Taranto & A J Cassidy
Debby Cramer & Bill Caukill
M D Chapman AM & Mrs J M
Chapman
Norman & Suellen Chapman
Dr Diana Choquette
David Churches & Helen Rose
In memory of L & R Collins
Joan Connery OAM
Constable Estate Vineyards
Dr Peter Craswell
Mary Anne Cronin
John Curotta
Diana Daly
Greta Davis
Lisa & Miro Davis
Christie & Don Davison
The Deveson Family
Kate Dixon
Susan Doenau
Mr Stuart & Mrs Alex Donaldson
Professor Jenny Edwards
Dr Rupert C Edwards
Suellen & Ron Enestrom
Mr & Mrs J B Fairfax AO
Sarah & Tony Falzarano
Ms Hannah Fink &
Mr Andrew Shapiro
Vernon Flay & Linda Gilbert
Trevor Cook & Julie Flynn
Jennifer Fulton
Ray and Lindy Gerke
Stephen Gillies & Jo Metzke
Clive & Jenny Goodwin
Michael & Rochelle Goot
In Memory of Angelica Green
Mr Robert Green
Mr Geoffrey Greenwell
Akiko Gregory

Harry & Althea Halliday
V Hartstein
Mr Donald Hazelwood AO OBE &
Mrs Helen Hazelwood
Roger Henning
Mrs Jennifer Hershon
Sue Hewitt
Dr Lybus Hillman
Dorothy Hoddinott AO
Georgina Horton
Dr Michael & Mrs Penny Hunter
In memory of Geoffrey Israel
Mrs Margaret Johnston
Dr Owen Jones & Ms Vivienne
Goldschmidt
Fran & Dave Kallaway
Jennifer King
Anna-Lisa Klettenberg
Ms Sonia Lal
Mr Justin Lam
Beatrice Lang
Elaine M Langshaw
Mr Peter Lazar AM
Benjamin Li
Peter Braithwaite & Gary Linnane
Mrs Juliet Lockhart
Mrs A Lohan
Dr Linda Lorenza
Michael & Hilary Lunzer
Barbara Maidment
Mrs Silvana Mantellato
John & Sophia Mar
Anna & Danny Marcus
Danny May
Kevin & Deirdre McCann
Matthew McInnes
Mrs Evelyn Meaney
Kim Harding & Irene Miller
Dr Robert Mitchell
Henry & Ursula Mooser
P Muller
Judith Mulveney
Janet & Michael Neustein
Yvonne Newhouse &
Mr Henry Brender
Janet Newman
Professor Mike O'Connor AM
Judith Olsen
Mr & Mrs Ortis
A L Willmers & R Pal
Mr Stephen Perkins
Almut Piatti
Dr John I Pitt
Mrs Greeba Pritchard
Dr Raffi Qasabian &
Dr John Wynter
Mr Patrick Quinn-Graham
Ernest & Judith Rapee
Suzanne Rea & Graham Stewart
In Memory of Katherine Robertson
Alexander & Rosemary Roche
Lesley & Andrew Rosenberg
Ms Christine Rowell-Miller
Jorie Ryan for Meredith Ryan
Mr Kenneth Ryan
Manfred & Linda Salamon
In memory of H St P Scarlett
Mrs Solange Schulz
George & Mary Shad

Ms Kathleen Shaw
Peter & Virginia Shaw
Alison Shillington &
the late David Shillington
Dr Evan Siegel
Margaret Sikora
Marlene & Spencer Simmons
Barbara & Bruce Solomon
Judith Southam
Mrs W G Keighley
Ms Donna St Clair
Fred Stein
Catherine Stephen
Dr Vera Stoermer
D P Taranto & A J Cassidy
M. Teh
Mildred Teitler
Heng & Cilla Tey
Dr Jenepher Thomas
Mrs Helen Twibill
Suzanne & Ross Tzannes AM
Dr John Vallance
Mary Valentine AO
John & Akky van Ogtrop
Ronald Walledge
In memory of Denis Wallis
In Memory of Don Ward
Jerry Whitcomb
Dr Peter White
Peter Williamson
Dr Edward J Willis
Margaret Wilson
Dr Richard Wing
Mr Evan Wong & Ms Maura Cordial
Dr Peter W Wong & Mrs Emmy Wong
Lindsay & Margaret Woolveridge
In memory of Lorna Wright
R Yabsley
Anonymous (21)
ALLEGRO PATRONS
\$500+
John & Livia Aboud
Dr Donald Alexander
Heather & Peter Andrews
Mr Nick Andrews
Mr Garry & Mrs Tricia Ash
Miss Lauren Atmore
Mr Paul Balkus
Ms Jan Bell
Mr Chris Bennett
Susan Berger
Ms Baiba Berzins
Peter & Louise Black
Jane Blackmore
Mrs Judith Bloxham
Kees Boersma & Kirsty McCahon
Stephen Booth
Libby Braybrooks
R D & L M Broadfoot
Dr Tracy Bryan
Alexandra & Axel Buchner
Mr Darren Buczma
Eric & Rosemary Campbell
Mrs Mary Carter
Mrs Freda Cassen
P C Chan
Callum Close & James Tolhurst
Ms Alison Clugston-Cornes

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
Seamus Robert Quick
Founding Patron
Chris Robertson & Katherine Shaw
Founding Patrons
Paul Colgan
Oscar McMahan
Shefali Pryor

VANGUARD MEMBERS

Duncan & Wendy Abernethy
Laird Abernethy
Gabrielle Aimes
Attila Balogh
Jemma Basso
Andrew Baxter
Belinda Bentley
Dr Victoria Beyler
Deryn Bliss
Daniel Booth
Dr Andrew Botros
Christie Brewster
Nikki Brown
Chloe Burnett
Sandra Butler
Alicia Cabrera
Jacqueline Chalmers
Dharma Chandran
Dr Rebecca Chin
Tanya Costello
Alex Cowie
Anthony Cowie
Peter Creedon
Paul & Rachelle Edwards
Roslyn Farrar
Matthew Fogarty
Matthew Garrett & Courtney Thomason
Sam Giddings
Julia Glaser
Lisa Gooch
Kathryn Higgs
Jennifer Hoy
Katie Hryce
Inside Eagles Pty Ltd
Amelia Johnson
Virginia Judge
Aernout Kerbert
Dr John Lam-Po-Tang
Robert Larosa
Carl McLaughlin
Henry Meagher
Sabrina Meier
Jemma Morris
Sarah Morrisby
Rod Naylor

Alex Nicholas
Alasdair Nicol
Simon Oaten
Adrian O'Rourke
Samyuktha Pillai
Joel Pinkham
Neil Power
Kate Quigg
John Quinn
Katie Robertson
Alvaro Rodas Fernandez
Wouter Roeseems
Rachel Scanlon
Cassandra Scott
Vanessa Louise Shedy
Mischa Simmonds
Daniel Soo
Tim Steele
Luke Storrier
Ben Sweeten
Sandra Tang
Ian Taylor
Kimon Tellidis
Lena Teo
Robyn Thomas
Russell Van Howe & Simon Beets
Aurora Voss
James Whelan
Irene Willis
Adrian Wilson
Dr Danika Wright

Brian Cohen
In memory of Beth Harpley
Dom Cottam & Kanako Imamura
Mr Alan Creighton
Mr & Mrs Robin Cumming
John & Jill Curtin
Ms Anthoula Danilatos
Geoff & Christine Davidson
Mark Dempsey & Jodi Steele
Dr David Dixon
Ms Marion Dixon
JP & Jen Drysdale
Miss Lili Du
Camron Dyer & Richard Mason
Mr John A Easton &
Mrs Glenda C Easton
Jan Easton
Hon. Justice Sylvia Emmett
Mrs Margaret Epps
John Favaloro
Dr Roger Feltham
Carole Ferguson
Mrs Lesley Finn
Mr & Mrs Alexander Fischl
Mr Boris Ganke
Sharon Goldschmidt
Dr Leo Gothelf
Carole A P Grace
Mrs Sherry Gregory
Richard Griffin AM & Jay Griffin
Peter & Yvonne Halas
Christopher Harris
Mr Michael Harvey
Sandra Haslam
Robert Havard
Mr James Henderson
Roger Henning
In memory of my father, Emil
Hilton, who introduced me to
music
Lynette Hilton
Geoff Hogbin
Andrew & Carmella Hollo
Mrs Suzzanne &
Mr Alexander Houghton
Mr David Hughes
Heather & Malcom Hughes
Dr Mary Johnsson
Mr Michael Jones
Cynthia Kaye
In memory of Pauline Keating
Kim & Megan Kemmis
Mrs Leslie Kennedy
M Keogh
Dr Henry Kilham
Jennifer King
Susan Kitchin & John Woolford
Ms Margaret Kyburz
Ms Sonia Lal
Tania Lambie
Eugen Lamotte & Duncan George
Mr Patrick Lane
The Laing Family
Ms Elaine M Langshaw
Dr Allan Laughlin
Olive Lawson
A le Marchant
Dr Leo & Mrs Shirley Leader
Mr Cheok F Lee
Catherine Leslie
Liftronic Pty Ltd
Anne Loveridge
Panee Low
Elaine MacDonald
Frank Machart
Melvyn Madigan
Mrs Silvana Mantellato
Alison Markell
Alastair McKeane
Ms Margaret McKenna
Ross McNair & Robin Richardson
I Merrick
Mr John Mitchell
Kenneth Newton Mitchell
Mr Alan Hauserman & Ms Janet
Nash
Mr John R Nethercote
John & Verity Norman
Mr Graham North
Mr Adrian O'Rourke
Kate Parsons
Dr Kevin Pedemont
Jane Purkiss
The Hon. Dr Rodney Purvis AM QC
& Mrs Marian Purvis
Mr Dongming & Mrs Ji Yi Ren
Kim & Graham Richmond
Catherine H Rogers
Mrs Karen Roser
Agnes Ross
Kaye Russell
Peter & Edith Ryba
Mrs Daniela Shannon
Mrs Diane Shteinman AM
Ian & Jan Sloan
Maureen Smith
Charles Soloman
Mrs Jennifer Spitzer
Dr Vladan Starcevic
Cheri Stevenson
Mr Ian Taylor
Pam & Ross Tegel
Mr Ludovic Theau
Daryl & Claire Thorn
Alma Toohey
Hugh Tregarthen
Gillian Turner & Rob Bishop
Kathryn J Turner
Ms Kristina Vesik OAM
Mr & Mrs Waddington
Lynette Walker
In memory of Don Ward
Mr Edward West
In memory of JB Whittle
P & B Williamson
In memory of Trevor Williamson
Don & Heather Wilson
Sue Woodhead
Dawn & Graham Worner
Ms Juliana Wusun
Paul Wyckaert
L D & H Y
Joyce Yong
Helga & Michelle Zwi
Anonymus (50)

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



TECHNOLOGY PARTNER



FOUNDATIONS



GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



COMMUNITY & INDUSTRY PARTNERS



VANGUARD PARTNER



EVENT PARTNER



REGIONAL TOUR PARTNER

