

SYDNEY
SYMPHONY
ORCHESTRA

David Drury

FRIDAY 5 APRIL

SYDNEY OPERA HOUSE



TEA AND SYMPHONY

FRIDAY 5 APRIL, 11AM

SYDNEY OPERA HOUSE CONCERT HALL



**sydney symphony
orchestra**

David Robertson

The Lowy Chair of Chief Conductor
and Artistic Director

David Drury

David Drury *organ*

JOHANN SEBASTIAN BACH (1685–1750)

Prelude and Fugue in C minor, BWV 546

WILLIAM BYRD (1540–1623)

Three Elizabethan Dances

Galliard

Pavane

Galliard

CAMILLE SAINT-SAËNS (1835–1921)

Fantaisie No.1 in E flat

Con moto – Allegro di molto e con fuoco

Carnival of the Animals

The Swan

Danse macabre, Op.40

JEAN LANGLAIS (1907–1991)

Suite brève

Grands Jeux

Cantilène

Plainte

Dialogue sur les Mixtures

Estimated durations: 13 minutes,
4 minutes, 6 minutes, 3 minutes,
9 minutes, 16 minutes

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

Cover image: David Drury
(Photo by Tim Skinner)



Principal Partner

CONCERT DIARY

APRIL



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
BETHOVEN 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



Yulianna Avdeeva performs Chopin's Piano Concerto No.1

MEYER Hommage à Johannes Brahms
CHOPIN Piano Concerto No.1
BRAHMS orch. **Schoenberg**
Piano Quartet in G minor

Andrey Boreyko conductor • Yulianna Avdeeva piano

Abercrombie & Kent
Masters Series
Wed 15 May, 8pm
Fri 17 May, 8pm
Sat 18 May, 8pm
Sydney Opera House



Emma Matthews sings Mozart Arias

SCHUBERT Rosamunde: Highlights
MOZART Voi avete un cor fedele
The Marriage of Figaro: E Susanna non vien! ... Dove sono
Ah se in ciel, benigne stelle
SCHUBERT Symphony No.3

Umberto Clerici conductor • Emma Matthews soprano

Mozart in the City
Thu 30 May, 7pm
City Recital Hall

JUNE



Last Night of the Proms

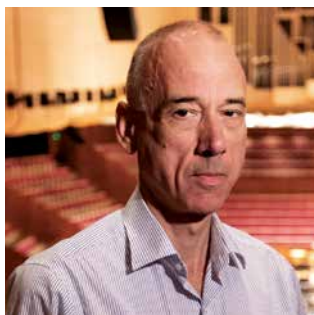
Program includes:
ARNE Rule, Britannia!
PARRY Jerusalem
ELGAR Pomp and Circumstance – March No.1

Guy Noble conductor
Sydney Philharmonia Choirs

Meet the Music
Thu 6 Jun, 6.30pm
Sydney Symphony Presents
Fri 7 Jun, 8pm
Sat 8 Jun, 2pm
Sydney Opera House



THE ARTIST



David Drury *organ*

Born in 1961, David Drury is well known to Australian audiences as an organist, choral conductor and composer of choral music. A graduate of the Sydney Conservatorium of Music, he became the first and only Australian to win the 'Tournemire prize' for improvisation at the St Alban's International Organ Competition in 1987.

Since then he has toured England, France, Germany, Canada, USA and New Zealand as a recitalist, and appeared as soloist with the Sydney, Adelaide and West Australian symphony orchestras, the Australian Opera and Ballet Orchestra, Orchestra Victoria and the Hong Kong Philharmonic Orchestra.

In 2018, David played for the Choir of The Pilgrim Church, Adelaide on a tour of 10 English Cathedrals. In June he played recitals in Notre Dame Cathedral, Paris and Southwark Cathedral, London. He also played in the Bach B minor Mass with the Sydney Philharmonia Choirs and solo recitals in the Sydney Symphony's 'Tea and Symphony' series and for the Sydney Town Hall and the Brisbane City Hall.

In 2019 he will play Handel organ concertos with the Queensland Baroque Orchestra, the Bach St Matthew Passion for the Royal School of Church Music Winter School, and the Bach Magnificat with the Sydney Philharmonia Choirs. David has also performed with the Australian Baroque Brass in the Bowral Autumn Music Festival and with Camerata Antica in the Ballarat Festival.

David is Director of Music at St Paul's College at the University of Sydney. His choral music is published by Crescendo Music Publications.

ABOUT THE MUSIC

As Kantor of the Thomasschule (St Thomas's School) in Leipzig from 1723, Bach composed for the city's four main churches, including the Thomaskirche and the Nikolaikirche and held several disciplinary and teaching roles in the school, many of which he soon delegated to more junior members of staff. Despite Leipzig remaining Bach's home for the rest of his life, and the glorious outpouring of liturgical music that it produced, his time as Kantor – which also involved the music directorship of the city's university – was by no means satisfying, and there were on occasion serious disputes with the church and municipal authorities.

Perhaps in the hope of finding a new position, Bach revived his career as a recitalist and performed in numerous important cities including on three occasions in the Saxon capital, Dresden.

The Prelude and Fugue in C minor, BWV 546, almost certainly dates from the 1720s. By this time Bach had completed the first book of *The Well-tempered Clavier*, which formalised his 'prelude and fugue' model, where the two pieces are separate but equal.

The prelude here is no quasi-improvisatory flourish: at first Bach creates the illusion of massive space by staggering the movement of full chords between the two hands, before allowing the music to burgeon into ornate tracery. The harmony becomes more and more intricately chromatic, and indeed fugal, often over long held pedal-notes until finally reined in by a return to the opening gestures. Chromaticism is also a feature of the fugue, with its unusual five-bar subject that outlines a falling sequence of broken chords, yet its more regular rhythmic patterns give the piece a stability in sharp contrast to the prelude.

While Bach's relations with authority were not always cordial – in fact in Weimar, Bach was jailed by the Duke for daring to resign his position – for William Byrd, the greatest English composer of the Renaissance, the balancing act was even more precarious. Where Bach was frequently involved in squabbles over his salary, Byrd was a notorious litigant, often over property. He was also a Catholic, born toward the end of the reign of Henry VIII and so living through the turmoil of the Tudor succession and religious upheavals of Edward VI, Mary I and Elizabeth I, and into the reign of James I. Despite his family's religion, he was probably a child chorister of the Chapel Royal, and was certainly an organ student of composer Thomas Tallis, who, as would Byrd, managed to work within both Catholic and Anglican liturgies.

Unlike great European contemporaries such as Palestrina or Victoria, Byrd was an all-rounder, composing a vast array of liturgical music as well as a considerable number of secular instrumental pieces. His professional life started in earnest in the early years of Elizabeth's reign when he became organist of Lincoln Cathedral, which also involved being master of the Choristers. Like Bach, he fought with the cathedral authorities, at one point losing his salary for a time because, Joseph Kerman has put it,



Bach by Elias Gottlob Haussmann, 1746

The prelude here is no quasi-improvisatory flourish: at first Bach creates the illusion of massive space by staggering the movement of full chords between the two hands.

'an increasingly Puritan chapter resented Byrd's protracted organ playing in the services as too Popish'. (They were smart enough to keep Byrd on a retainer when he left for London.) In addition to Latin church music, such as the three masses – favoured by the Queen for her Chapel Royal – Byrd more or less codified Anglican church music in his settings of English-language text for the Great Service, Psalms, various canticles and anthems, having honed his skill in secular song settings. Again, despite Byrd's Catholicism, Elizabeth 'granted full privilege and license unto our well-beloved servants Thomas Tallis and William Byrd...to imprint any and so many as they will of set song or songs' – in other words, a huge monopoly on music publishing.

Byrd's instrumental music includes consort pieces for viols, but is dominated by his music for keyboard, notably organ and the small harpsichord known as the virginals. A number of works are Fantasies built of contrasting sections, and he cultivated variation-forms such as the *In nomine* or 'Divisions', but the majority of his keyboard works are dances, usually pairs of pavans (or *pavanes*) and galliards. Here, to quote Howard Mayer Brown, Byrd 'stylised and brought' these dances 'into the realms of high-art music.'

Like the Prelude and Fugue, the Pavan-Galliard pair is a study in contrasts, though each is a standalone piece. The galliard is a lively triple-metre dance, its steps involving a leap at the end of each phrase. Byrd's galliards typically consist of three strains, each of sixteen bars, in which the second eight is an ornamented version of the first. The first galliard we hear today shows Byrd's fluid harmony, alternating major and minor modes in succession, and freely sounding chords a third apart. In the varied repeats, Byrd has rapid ornamental runs passed from hand to hand. The energy of the galliard (whose name connotes vigour) offsets the grave dignity of the pavan. In slow duple metre, the pavan likely takes its name from the city of Padua, (though some argue for its derivation from the Spanish word for peacock). According to one contemporary 'is easy to dance, consisting merely of two single steps [simples] and one double step [double] forward, [followed by] two single steps and one double step backward.' The Pavan we will hear is in G, characterised by stately scale-based melodies and gentle counterpoint, with restrained ornamentation toward the close of its third strain. It makes a pair with the following galliard, which begins with a propulsive dotted rhythm, and a syncopation that briefly sounds like the piece is in 6/8. The central strain contains liquid ornamentation, while the final one draws out the contrast between 3/4 and 6/8.

Saint-Saëns, too, trained as a church musician. He began his studies at the Paris Conservatoire in 1848, so by the late 1860s was in the period of his early maturity as an artist. From 1857 he had been organist at the church of the Madeleine; in 1861 he took



William Byrd

...‘an increasingly Puritan chapter resented Byrd’s protracted organ playing in the services as too Popish’

up a teaching position at the Ecole Niedermeyer. (Niedermeyer, the school's founder, was determined to train musicians who were able to build on the long traditions of Catholic church music; he had written a treatise on how 'modern harmony is submitted to the form of the ancient modes'; another case of the fusion of modern and classical ideas.) Claude Debussy loathed Saint-Saëns, but writing as his alter-ego Monsieur Croche in 1903 observed that:

We are indebted to him for having recognized the tumultuous genius of Liszt, and we should remember that he professed admiration for old Bach at a time when such an act of faith was also an act of courage.

Liszt had been a great mentor ever since 1857 when, hearing Saint-Saëns improvising at the organ of the Madeleine church, he had declared the young Frenchman to be 'the finest organist in the world'. It was at this time that he composed his *Fantaisie in E flat*, which inaugurated the new Cavallé-Coll instrument at the church of Saint-Merry that year. (Aristide Cavallé-Coll (1811-1899) was an organ builder whose innovations include configuring the console so that the whole organ could be activated from a single manual or keyboard, developing the English idea of the swell box, whereby shutters can open or shut to create a real crescendo, and refining the mechanism whereby a player can 'store' different combinations of stops and recall them at the touch of button, rather than requiring extravagant choreography and/or a team of assistants. This new flexibility in manipulating volume, mass and colour led almost inevitably to the creation of genuinely symphonic works for the instrument.) Saint-Saëns' short piece has no liturgical connotation, and falls into two contrasting sections. The opening is a bubbly prelude that makes much use of syncopation. There follows a longer fiery march-like section in 12/8.

Saint-Saëns wrote a few pieces for organ, but other works of his have been enthusiastically arranged for the instrument. Saint-Saëns had joked about writing a *Grand Zoological Fantasy* for his young students at the *École Niedermeyer* in the early 1860s but only produced the *Carnival of the Animals*, for large ensemble, in 1886. He quite rightly suspected that the piece could become so popular as to eclipse the rest of his output, so refused to publish it and permitted performances of only one movement during his lifetime: this was 'The Swan', composed to honour a veteran cellist, Lebouc. This movement was arranged by organ virtuoso and composer Alexandre Guilmant who published it in 1897.



Saint-Saëns

'We should remember that Saint-Saëns professed admiration for old Bach at a time when such an act of faith was also an act of courage.'



Saint-Saëns at the piano

The *Danse macabre* was originally a song, to a poem of Henri Cazalis that depicts Death tapping his foot on the gravestones in a cemetery, tuning, and then playing his violin for the emerging skeletons to dance to until dawn. The poem describes Death's music as a gig and then a sarabande, though Saint-Saëns composed a more energetic tarantella. When it proved challenging to sing, Saint-Saëns recast the work for orchestra with the 'Dies irae' chant, presaging the terrible day of judgement, appearing in a surprising major key. British organist Edwin Lemare published this organ version in 1919.

In 1784 the Institution des Jeunes Aveugles opened in Paris as the world's first specialist school for blind children; in 1819 one of its pupils was the young Louis Braille, who in addition to inventing the Braille alphabet was a church organist, and invented a method of musical notation for the blind as well. The Institution National des Jeunes Aveugles, as it became, founded an organ class in 1826 with some 14 graduates working professionally in Paris churches by 1833. One of many later distinguished alumni, Jean Langlais undertook further study at the Paris Conservatorium under Marcel Dupré for organ and, alongside Olivier Messiaen, under Paul Dukas for composition, and won prizes in both disciplines. He became organist at Saint-Pierre de Montrouge, had an extensive career as a touring virtuoso and taught organ and composition at his old school. Writing about Langlais' *Suite brève* which dates from 1947, David Drury notes:

The *Grand Jeux* is a majestic but aggressive statement with reference to the French classical genre of the same name. The *Cantilène* is a beautiful melody played in the pedals and

Jean Langlais undertook further study at the Paris Conservatorium under Marcel Dupré for organ and, alongside Olivier Messiaen, under Paul Dukas for composition.



BEAUTIFUL, AFFORDABLE
FLOWER DELIVERY

@POSYSUPPLYCO



then treated with two variations. The *Plainte* evokes a sense of disquiet. A groaning of the soul in a prayer of complaint. There is however, often a sense of resignation at the various cadences. A calm resolution does come at the very end. The *Dialogue* is another reference to an earlier French organ form with a distinctive dance style.

Gordon Kerry © 2019



© PHOTO COURTESY OF JEANLANGLAIS.COM

Jean Langlais at the console of the Cavallé-Coll organ, Sainte-Clotilde, 1954



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.sydneyssymphony.com

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



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.

18563 - 12 530

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
Hannah Fink and Andrew Shapiro
Erin Flaherty
Dr Stephen Freiberg
Robert Joannides
Simon Johnson
Gary Linnane
Helen Lynch AM
David Maloney AM
The Hon 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

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.

VISIONAIRES

Brian Abel
Anne Arcus & Terrey Arcus AM
The Berg Family Foundation
Tom Breen & Rachael Kohn
Robert & Janet Constable
Crown Resorts Foundation
Sir Frank Lowy AC &
Lady Shirley Lowy OAM
Ruth & Bob Magid
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

Geoff Ainsworth AM &
Johanna Featherstone
Robert Albert AO &
Elizabeth Albert
Christine Bishop
Mr John C Conde AO
Dr Gary Holmes &
Dr Anne Reeckmann
Ingrid Kaiser
I Kallinikos
Anthony & Sharon Lee
Foundation
Warren & Marianne Lesnie
Vicki Olsson
Drs Keith & Eileen Ong
Catriona Morgan-Hunn
David Robertson & Orli Shaham
Paul Salteri AM & Sandra Salteri
Penelope Seidler AM
Ray Wilson OAM in memory of
James Agapitos OAM

PATRONS PROGRAM

\$15,000+

Antoinette Albert
Rob Baulderstone &
Mary Whelan
Dugald Black
Sandra & Neil Burns
Bob & Julie Clampett
Emma Dunch
Edward & Diane Federman
Carolyn Githens
Simon Johnson
Dr Barry Landa
Helen Lynch AM & Helen Bauer
Russell & Mary McMurray
The Hon. Justice AJ Meagher &
Mrs Fran Meagher
John Morschel
Karen Moses

Rachel & Geoffrey O'Connor
Kenneth R Reed AM
Garry & Shiva Rich
James Stening
Judy & Sam Weiss
In memory of Geoff White
Caroline Wilkinson
June & Alan Woods
Family Bequest

\$10,000+

Ainsworth Foundation
Doug & Alison Battersby
Audrey Blunden
Daniel & Drina Brezniak
Mr Robert & Mrs L Alison Carr
Dr Rebecca Chin
Richard Cobden SC
Mrs Janet Cooke
Ian Dickson & Reg Holloway
Nora Goodridge
James Graham AM &
Helen Graham
Ross Grant
Jim & Kim Jobson
Susan Maple-Brown AM
The Hon Jane Mathews AO
Dr Janet Merewether
Dr Dominic Pak & Cecilia Tsai
Mr & Mrs Nigel Price
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
Kim Williams AM & Catherine Dovey

SUPPORTERS PROGRAM

\$5,000+

Stephen J Bell
Beverley & Phil Birnbaum
Boyarsky Family Trust
Ian & Jennifer Burton
Hon J C Campbell QC &
Mrs Campbell
Margot Chinneck
Mr B & Mrs M Coles
Howard & Maureen Connors
Ewen Crouch AM &
Catherine Crouch
Donus Australia Foundation
Limited
Paul R Espie AO
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
Ervin Katz
John Lam-Po-Tang
Roland Lee
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 Squair
Howard Tanner AM & Mary Tanner
David FC Thomas &
Katerina Thomas
Women's Health & Research
Institute of Australia
Robert Veel
Dr Alla Waldman
Robert & Rosemary Walsh
Prof Neville Wills & Ian Fenwicke
Dr John Yu AC

\$2,500+

Henri W Aram OAM
David Barnes
In memory of Lance Bennett
In memory of Rosemary Boyle,
Music Teacher
Ros Bracher AM
In memory of R W Burley
Cheung Family
Jill E Choulkes
Dr Paul Collett
Andrew & Barbara Dowe
Anthony Gregg
Roger Hudson &
Claudia Rossi-Hudson
David Jeremy
Andrew Kaldor AM &
Renata Kaldor AO
Professor Andrew Korda AM &
Susan Pearson
A/Prof Winston Liauw &
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
Graham Quinton

Patricia H Reid Endowment
Pty Ltd
Dr Evelyn Royal
Shah Rusiti
Tony Schlosser
Helen & Sam Sheffer
Yvonne Sontag
Titia Sprague
Jo Strutt & the late John Strutt
Peter & Jane Thornton
Kevin Troy
Judge Robyn Tupman
Ken Unsworth
The Hon. Justice A G Whealy
Josette Wunder
Yim Family Foundation

\$1,000+

Colin & Richard Adams
Lenore Adamson
John Aitken
Rae & David Allen
Luke Arnulf
John Augustus & Kim Ryrie
Dr Richard & Mrs Margaret Bell
Mark Bethwaite AM
Minnie Biggs
Allan & Julie Bligh
Dr Barbara Booth &
Dr Margaret Booth
Jan Bowen AM
Peter Braithwaite &
Gary Linnane
Ita Buttrose AO OBE
Hugh & Hilary Cairns
Michel-Henri Carriol
Mr 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
Debby Cramer & Bill Caukill
Dr Peter Craswell
Mary Anne Cronin
Trevor Cook & Julie Flynn
John Curotta
Diana Daly
Greta Davis
Lisa & Miro Davis
Christie & Don Davison
The Deveson Family
Kate Dixon
Susan Doenau
Stuart & Alex Donaldson
Professor Jenny Edwards
Dr Rupert C Edwards
Suellen & Ron Enestrom

SYDNEY SYMPHONY ORCHESTRA PATRONS

John B Fairfax AO &
Libby Fairfax
Sarah & Tony Falzarano
Hannah Fink & Andrew Shapiro
Vernon Flay & Linda Gilbert
Jennifer Fulton
Ray & Lindy Gerke
Stephen Gillies & Jo Metzke
Clive & Jenny Goodwin
Michael & Rochelle Goot
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
Dorothy Hoddinott AO
Georgina Horton
Dr Michael & Mrs Penny Hunter
In memory of Geoffrey Israel
Margaret Johnston
Dr Owen Jones &
Vivienne Goldschmidt
Fran & Dave Kallaway
Mrs W G Keighley
Anna-Lisa Klettenberg
Justin Lam
Beatrice Lang
Peter Lazar AM
Benjamin Li
Juliet Lockhart
Mrs A Lohan
Dr Linda Lorenza
Michael & Hilary Lunzer
Barbara Maidment
John & Sophia Mar
Anna & Danny Marcus
Danny May
Kevin McCann AM &
Deidre McCann
Ian & Pam McGaw
Matthew McInnes
Evelyn Meaney
Dr Robert Mitchell
Henry & Ursula Mooser
P Muller
Judith Mulveney
Janet & Michael Neustein
Yvonne Newhouse &
Henry Brender
Janet Newman
Professor Mike O'Connor AM
Judith Olsen
Mr & Mrs Ortis
Stephen Perkins
Almut Piatti
Dr John I Pitt
Greeba Pritchard
Dr Raffi Qasabian &
Dr John Wynter
Patrick Quinn-Graham

Ernest & Judith Rapee
Suzanne Rea & Graham Stewart
In memory of Katherine
Robertson
Alexander & Rosemary Roche
Lesley & Andrew Rosenberg
Christine Rowell-Miller
Jorie Ryan for Meredith Ryan
Kenneth Ryan
Manfred & Linda Salamon
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
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
Heng & Cilla Tey
Dr Jenepher Thomas
Helen Twibill
Suzanne & Ross Tzannes AM
Dr John Vallance
Mary Vallentine AO
John & Akky van Ogtrop
Ronald Walledege
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 Wills
Margaret Wilson
Dr Richard Wing
Evan Wong & Maura Cordial
Dr Peter W Wong & Emmy Wong
Lindsay & Margaret Woolveridge
In memory of Lorna Wright
R Yabsley

\$500+
John & Livia Aboud
Phillip Alexander &
Elizabeth Steel
Heather & Peter Andrews
Garry & Tricia Ash
Lauren Atmore
Paul Balkus
Jan Bell
Chris Bennett
Susan Berger
Baiba Berzins
Peter & Louise Black
Jane Blackmore
Judith Bloxham

Kees Boersma & Kirsty McCahon
Stephen Booth
Libby Braybrooks
R D & L M Broadfoot
Dr Tracy Bryan
Alexandra & Axel Buchner
Darren Buczma
Eric & Rosemary Campbell
Mary Carter
Freda Cassen
P C Chan
Alison Clugston-Cornes
Brian Cohen
In memory of Beth Harpley
Dom Cottam & Kanako Imamura
Ian Creighton
Robin & Wendy Cumming
Anthoula Danilatos
Geoff & Christine Davidson
Mark Dempsey & Jodi Steele
Dr David Dixon
Marion Dixon
JP & Jen Drysdale
Lili Du
Camron Dyer & Richard Mason
John A Easton & Glenda C Easton
The Hon. Justice Sylvia Emmett
Margaret Epps
John Favaloro
Dr Roger Feltham
Carole Ferguson
Lesley Finn
Mr & Mrs Alexander Fischl
Sharon Goldschmidt
Dr Leo Gothelf
Carole A P Grace
Sherry Gregory
Richard Griffin AM & Jay Griffin
Peter & Yvonne Halas
Christopher Harris
Michael Harvey
Sandra Haslam
Robert Havard
James Henderson
Roger Henning & Anton Enus
In memory of my father, Emil
Hilton, who introduced me to
music
Lynette Hilton
Geoff Hogbin
Andrew & Carmella Hollo
Suzanne & Alexander Houghton
Heather & Malcolm Hughes
Dr Mary Johnsson
Michael Jones
Kim & Megan Kemmis
Leslie Kennedy
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
A le Marchant
Dr Leo Leader &
Mrs Shirley Leader
Cheek F Lee
Catherine Leslie
Liftronic Pty Ltd
Anne Loveridge
Panee Low
Elaine MacDonald
Frank Machart
Melvyn Madigan
Silvana Mantellato
Alastair McKean
Margaret McKenna
Ross McNair & Robin Richardson
I Merrick
John Mitchell
Kenneth Newton Mitchell
Alan Hauserman & Janet Nash
John R Nethercote
John & Verity Norman
Graham North
Kate Parsons
Dr Kevin Pedemont
Jane Purkiss
The Hon. Dr Rodney Purvis AM QC
& Mrs Marian Purvis
Dongming & Jiyi Ren
Kim & Graham Richmond
Catherine H Rogers
Agnes Ross
Kaye Russell
Peter & Edith Ryba
Daniela Shannon
Diane Shteinman AM
Ian & Jan Sloan
Maureen Smith
Charles Solomon
Jennifer Spitzer
Dr Vladan Starcevic
Cheri Stevenson
Ian Taylor
Pam & Ross Tegel
Ludovic Theau
Daryl & Claire Thorn
Alma Toohey
Hugh Tregarthen
Gillian Turner & Rob Bishop
Kathryn J Turner
Kristina Vesik OAM
Mr & Mrs Waddington
Lynette Walker
Edward West
In memory of JB Whittle
P & B Williamson
In memory of Trevor Williamson
Don & Heather Wilson
Sue Woodhead
Dawn & Graham Worner
Juliana Wusun
Paul Wyckaert
L D & H Y
Joyce Yong

SYDNEY SYMPHONY ORCHESTRA PATRONS

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
The Hon 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

The Hon 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

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 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*



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



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

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 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
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 Beyer
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 Sheedy
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

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



TECHNOLOGY PARTNER



FOUNDATIONS



GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



COMMUNITY & INDUSTRY PARTNERS



VANGUARD PARTNER



EVENT PARTNER



REGIONAL TOUR PARTNER

